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12 CREATIVE

Milkin' it: from ubiquity to withdrawal, DFC pours it on



AOY ▲ 19

The big reveal

On the cover

Strategy's first AOY cover after our relaunch in 2004 featured a cake – partly because it was our 15th anniversary and we had cake on the brain, and partly due to our lameness at covert ops (it's hard to secretly shoot the winning agency without letting the cat out of the bag). So once again, our cover features pastry, partly due to that ninja-deficiency, but mostly due to our fondness for baked goods. This time we're showcasing the 14 contenders via cupcakes created by Stephanie Gorchynski (above) of Sweet Revenge Custom Bakeshop. Our photographer is Paul Perrier, whose film, *Cracked Not Broken*, airs on Super Channel this month.

Incidentally, all the shortlisted agencies were equally delicious, and all the cases they submitted also duly impressed. So congrats to all! mm



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Big ideas. Big impact. This year marks our second annual foray into the realms beyond advertising, wherein agencies successfully tackle big challenges for their big clients.

75 Media Agency of the Year

We asked the industry who was on top of their game – and the votes came back fast and furious. Check out the media shops, directors and new talent that won this year's tough race – and what they've been doing to get there.

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John Bradley is back – and he wants you to root around your brand attic before you make your next marketing move; meanwhile, co-columnists **Ken Wong** and **Tony Chapman** advise spending more time snooping around at retail.

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Everyone has their own RFP protocol, but times change, bringing new factors to consider. To make sure you're keeping pace with the new wired reality, *strategy's* (slightly unhinged) mystery contributor introduces an alternative agency evaluation tool that incorporates today's important metrics.



Why AOY matters

Due to this issue's hugeness, our Agency of the Year coverage doesn't contain the annual Peer Review section this year. Lest you feel deprived (with only 96 pages of brilliant work to peruse), I'll share a few of the remarks collected during the AOY shortlist industry poll:

Most improved creative at a big agency? BBDO, Cossette, Ogilvy, Dentsu and, curiously, Taxi.

Most improved creative at a small agency? BleuBlancRouge, Zig, Sid Lee and, curiously once again, Dentsu.

Best talent wins? Cossette, Saatchi, BBDO (for its Juniper Park team).

Best spot of the past year? Dove's "Evolution."

Agency of the Future? Sid Lee, Zig, O&M – "influenced by what they did with Dove."

As you can see, outside of "Evolution" being the hands-down top spot, little is unanimous. Interpretation varies greatly, even when it comes to qualifying an agency as big or small.

That, in a nutshell, is what's wrong with a lot of award schemes, and why Agency of the Year matters to the agency community (who covet it) and the marketing community (who use it as an RFP reference). Our much-scrutinized process goes to great lengths to identify the organizations that are truly doing great work, and while subjectivity can never be entirely eliminated, we try.

It starts with getting an *informed* opinion as to which agencies' work merits an invitation to participate. We ask Canadian agency brass to send a list of recent top work, and poll over 50 senior ad and marketing execs, asking which agencies should compete based on those efforts. The result is the shortlist immortalized in icing on the cover. The contenders each submit five campaigns, sharing objectives, insights, strategies and impact. An agency jury and a marketer jury then score the cases on creative and strategic strength.

Is it flawless? One of the objections we hear is: "Do the people polled know *all* the agencies' work intimately?" No. How can they? However, the folks I've polled tend to give the benefit of the doubt to an agency outside their market if one or two of their campaigns resonated. And really, if an agency doesn't have any campaigns industry execs have heard of, it doesn't have a shot.

Another criticism we hear is that showpony work gets the spotlight, as opposed to hardworking, results-driven campaigns for big clients. That's not true. The majority of people polled did comment on work that garnered buzz for its creativity, innovation or awards won, but also assessed whether it worked for the client, how it affected the category and its market impact. A comment I heard frequently about Dentsu's recent work was how amazing the Lexus "Moments" creative was, and, in the same breath, how well the branding was doing for Toyota.

Finally, folks have said that agencies with smaller clients have an unfair advantage, as they are more willing to take risks. Again, untrue. If it were so, the winners' cases would be dogwalker work for insignificant clients. If you look back at who has won over the years, you will find a few pro bono efforts, but the majority of the campaigns are for big brands – banks, big retail, pharma, auto, CPG – this year including Subaru, Kraft, Ikea and The Bay. AOY judges are chosen for their acumen, and recognize serious work.

Ultimately, AOY matters because it's a five-campaign contest that shows bench strength across categories, assessing the impact of creativity and sound strategy in equal measures. One spot – even if it is "Evolution" – does not take the cake. Or cupcake, as the case may be.

In our ongoing assessment of AOY, we did find one hole. The cases profile advertising, but agencies are increasingly translating their consumer insight, strategic and creative skills into non-advertising projects for their clients. So last year we launched the BIG awards to recognize the work agencies are doing for large clients outside the ad realm. They're back this year, with even more diverse entries. And Media Agency of the Year has also been repatriated into this Winners Issue.

So read on. See who is getting it right, consistently, and note their winning formulas.

Congrats to all! mm

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You've got the power, but are you God?

Consumers are in control. That was just one of many observations reinforced by Marian Salzman, EVP & CMO at JWT Worldwide, and noted trendspotter, at an intimate dinner hosted by *strategy* and the *Globe and Mail* at the end of September for some of the most influential women in media and marketing. Consumers set the price they are willing to pay for consumables. Oprah's been saying it for years: never, ever pay the retail sticker price.

Those who know me well know that bargain-hunting is one of my favourite pastimes. There is almost nothing as satisfying as knowing (or at least believing) that you really did get the best possible price – whatever the product or service. In the past I've achieved that exhilaration after extensive online research, shopping at wholesale outlets and very rarely taking home anything not sporting a big red SALE tag. But I never had the gumption to actually ask a sales associate to discount an item that wasn't damaged or the floor model. Well, that's changed now.

While in one of the big box electronics retailers with husband and two kids in tow one recent weekend, I thought I'd take Marian's observation for a test drive. The flat panel TV and home theatre system we'd set our minds on was already advertised on sale in the weekly flyer, with over 30% taken off the ticket price. Imagine the look of horror that crossed my husband's face when I said I was ready to negotiate, and that we weren't paying the list price. It did seem to pay off, though. When all the numbers were crunched, we emerged with a free TV stand and HDTV cables, which represent a fairly significant chunk of change. So, now that I'm no more the shrinking violet, the sport of shopping has just moved to the next level.

The British band Radiohead launched a new album on October 10. So? What's unusual is that they invited fans to go to their website and download a digital version of the new album for as much as they are willing to pay. A quick visit to nme.com, a U.K. music site, shows results of an informal survey indicating that purchasers are willing to pay about \$10 a pop – not a bad return, given the cost of distribution. Says Andrew of Calgary, "I've pre-ordered the album for £7.50. That's the standard price of a CD here in Canada. It is because Radiohead made the album available for free that I have decided to pay. They have rejected the branding and commercialism standard in the music industry. Absolutely amazing, this band is."

Now I'm not sure that consumers would continue to offer such reasonable payment for products if this "pay what you want" model were to be rolled out for other mainstream goods. I suspect not. But this example of consumer empowerment is sheer brilliance.

"You know when people say consumers are in control?" asked Rishad Tobaccowala, CEO Denuo and chief innovation officer for Publicis Groupe Media, at the Media Strategy Forum in September. "Well, consumers were in control many years ago. Today, consumers are God. We do not want to be constrained by time, by place or by party. Any company with a service that lets me be God is good."

Special thanks to all of our speakers and sponsors of the Media Strategy Forum and Agency of the Year & Media Agency of the Year.

'Til next month, go well and happy shopping. **cm**

Claire Macdonald, publisher, *strategy/Media in Canada* 416 408 0858

UPCOMING SUPPLEMENTS

January 2008

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and

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and

The Future's in Flyers

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"40 staff became Facebook

HMV BACKS THE BOSS

Bruce Springsteen's latest album, *Magic*, hit number one the week of its release last month, on the wings of an unusual promotional partnership between Sony BMG and HMV.

In an effort to secure the top position on the national Nielsen SoundScan charts on Oct. 2, HMV offered a free video and ringtone download of *Magic*'s first single, "Radio Nowhere," a limited-edition lyric booklet – and a personal money-back guarantee from HMV Canada president Humphrey Kadaner. As well as cash header cards and window banners in its 117 stores, HMV ran a national print campaign in 15 dailies.

Kadaner is convinced that his promotion contributed to the chart supremacy. "HMV generated 38% of all album sales



(physical and/or digital) during the week of release – the highest share ever on a Springsteen record," he says.

Blaine Schwingenschlegel, manager, custom marketing for Sony BMG Canada, says Kadaner is a huge Boss fan. "He is not only offering a full refund, but he'll send a personal apology letter to anyone who returns it," he says. At press time he had yet to write a single letter.

At the Oct. 15 Toronto concert, which Kadaner attended with his wife and two HMV store managers, an appreciative Boss dedicated "Incident On 57th Street" to "Humphrey." **MD**

PICK FROM ABROAD: The U.S.

Toyota gets its game on

Toyota launched a brand-supported console game on the Xbox Live service last month. *Yaris* will be free to download for about seven million Xbox Live and Xbox Live Arcade members in the U.S. and Canada for one year.

The shooter on wheels integrates cars and characters from *Yaris* ads, including the Mexican wrestler and the gasoline spider. "Gaming is a rapidly growing entertainment market, and has always been part of our strategy for marketing *Yaris*," said Kim McCullough, corporate manager of marketing communications for Toyota, adding that the brand is "upping the ante" by giving gamers "the chance to interact with our brand on their own terms."

Saatchi & Saatchi Los Angeles and Backbone Entertainment created the game. And in a deal with Blizzard Entertainment, last month Saatchi LA also integrated the Toyota Tacoma into "found footage" from *World of Warcraft*, which has more than nine million active players. **JK**



P&G WANTS YOUR PONYTAIL

Don't worry, Pantene's million-inch cutting campaign is for a good cause

◀ By Carey Toane ▶



Pantene is asking Canadians to go to great lengths to help women fighting cancer. The Pantene Beautiful Lengths initiative, in partnership with the Canadian Cancer Society, encourages women to donate their long, untreated hair to make wigs for cancer patients.

"Pantene knows too well how much a woman's hair means to her," says Stella Zhou, assistant brand manager, Pantene, P&G Canada, citing an American study which showed that 58% consider hair loss to be the worst side effect of chemotherapy, to the extent that some might refuse treatment.

The campaign came to Canada after overwhelming success in the U.S. over the past year: the American goal of 10,000 ponytails – at least six are needed to make one wig – was almost doubled to 18,000. The Canadian goal of 1,000 ponytails kicked off with P&G's internal launch on Oct.

30, when employees and family members threw a "cutting party" documented on Facebook. Celebrity spokesperson Hilary Swank also donated her ponytail, snipped live on *Oprah* Nov. 2.

Zhou says response has been so positive that the Canadian and American campaigns will be combined under a new, more ambitious banner, the Million Inch Club. "This is something that we feel so passionate about,

we want to take it long term," says Zhou, adding that those who can't donate hair can give money through Pantene.com (P&G gave \$100,000), which also provides cutting instructions for the follicularly well-endowed. Zhou donated her own hair, saying: "It is incredibly personal. It's something that resonates with every woman and girl out there."

Print and cinema advertising is by Grey NYC; in-store is by Toronto-based Array Marketing and Techno POS; and local PR is by Manning Selvage & Lee. Media partners include Cineplex, CanWest, Sun Media and Metro.

k friends with a serial killer”

NOT YOUR MOM'S GUM ANYMORE



Wrigley's Freedent brand got a makeover this fall, shedding decades off its image and positioning its new Total Whitening gum for a younger, hotter and specifically female consumer.

"The person we were trying to target [was] about 30, single and quite urban," says account management group head Stephanie Gordon at Leo Burnett, who worked closely with Wrigley's media AOR, OMD Canada, also Toronto-based.

With a limited budget, the six-month campaign reached out to the out-and-about audience. Ad-boards and samples were distributed via hanger neckties at drycleaners and placed inside tanning beds with Toronto ambient media co Statements Media, as

well as in fitness centres, office washrooms, retail chains, restobars and wild postings. "We've used some creative approaches before, but the tanning salons and drycleaning [are] new," says Dan Alvo, director of marketing and innovation at Toronto-based Wrigley Canada. "I think that speaks to our ability to understand our consumers and to talk to them where it's most relevant. You're going to a tanning salon, you're trying to make yourself look your best, and obviously white teeth are a big part of that."

One of the first to develop the non-stick positioning, Freedent has long been associated with an older, often denture-wearing consumer. While Freedent still skews to boomers of both genders, Total speaks to a different audience, says Alvo. "Certainly the brand had a tired, older attitude before, and now this campaign is changing that."

First launched around the Toronto International Film Festival in September, the campaign will run in Toronto, Montreal and Vancouver until the end of this year. As sales "beat expectations," a second phase of the campaign is planned for early 2008.

Gordon says the narrow audience presented opportunities in terms of messaging. "Our creative idea wouldn't have been as strong if we'd had to try to make it work for men and for women. So it was a risk, but one that does seem to be paying off." **CT**

READ THIS OR YOUR BOSS GETS WHACKED

Gangsters have kidnapped your boss, serial killers are flaming your inbox and you still haven't figured out who kidnapped your coworker. It's just another day at Astral Television Networks, where staff are treated to some elaborate marketing stunts.

"When we're thinking about getting our messages out, we always consider how we're going to engage our own employees," says Russell Ward, Toronto-based consumer marketing director for Astral Television Networks.

Recent stunts included an office whodunit – complete



with bloody murder scene – that coincided with the season two premiere of Showtime's *Dexter* on The Movie Network. Participants followed a series

of clues including a tape-recorded message, hidden text revealed by special lighting and clues hidden at specific coordinates, culminating in a presentation where the killer was revealed, prizes were awarded and information about the series was communicated to amused staff. Out of the TV division's approximately 150 staff, 40 became Facebook friends with the fictional serial killer.

"This all started with a basic need to share information... and doing presentations for the company, which can become very boring," explains Ward. "So we capitalized on the opportunity to get people involved."

More events are planned, including a secret agent theme around Mpix's ultimate James Bond movie event and an all-out blitz of free meals and other goodies for employees to support The Movie Network's Free Preview weekend. That whooshing sound you hear is the noise of hundreds of CVs that were just sent from *strategy* readers to Astral. **CT**



FIGHTING CRIME WITH CREATIVE MEDIA

If a picture's worth a thousand words, what's the value of having it hit the right audience at the perfect place and time? Vancouver's Wasserman + Partners Advertising did the math, and felt that the Insurance Corporation of British Columbia's bait car program could increase the odds of deterring theft by helping crooks visualize consequences when they're contemplating the deed.

Bait cars, which trap would-be thieves, have succeeded in reducing auto theft in BC since 2002. But to make sure the message continues to arrest the target on their own turf, 15 parking lots in Vancouver and the Lower Mainland now feature graffiti art bolstering the message: "Steal a Bait Car. Go to Jail." The executions compellingly paint a Russian roulette scenario for thieves: life-size posters on parkade walls show a sorry-looking thief behind bars, and power-wash floor messages with directional arrows point toward bait cars. "The urban-influenced format of these very clear, high-profile executions is designed to resonate powerfully with potential thieves, and serve as a deterrent in areas traditionally thought to be beyond the reach of law enforcement," explains Wasserman account supervisor Sean

Weller, adding that the images launched last month will likely be added to parking lots in a wider geographical area around Vancouver in the near future. Wasserman + Partners also handled media buys. **JK**

Guinness taps its dark Celtic roots

◀ By Kara Nicholson ▶



Diageo's "Darkness Reigns" campaign is aimed at turning Halloween, one of the biggest drinking holidays in Canada, into an occasion for Guinness. "Guinness feels that the brand is a natural fit with Halloween, as the beer and the holiday share Celtic roots," explains Diageo spokesperson Alanna Stone.

To forge the connection, a Halloween-inspired drink called Black n' Blood – a Guinness with a shot of blackcurrant cordial – was promoted in 250 pubs and restaurants across Canada, accompanied by signage declaring it the "True brew of Halloween." For those heading home for a pint instead, Toronto's Yonge/Eglinton subway stop was dominated by Guinness branding in mid-October, replete with makeshift cobblestone and a mural giving the impression of being outdoors on an eerie, stormy night. To reach everyone else, Guinness "Darkness Reigns" newspaper wraps appeared in *Metro* editions in major cities a few days before Halloween.

The campaign included a unique effort in Toronto – "Let the Darkness drive you" – that took beer drinkers to local pubs in Guinness-branded limos. Black-clad "Guinness girls" staked out 27 sporting events and concerts for recruits. Upon arrival, they were offered a pint of Guinness and given a cab coupon for the ride home. Craig Hamm of Motomedia, which executed the initiative, estimated that roughly 160 people participated, adding that it also encouraged separating drinking and driving to reinforce Guinness as a socially responsible brand.

Starcom MediaVest did the media buys and The Marketing Store helmed creative. The campaign wraps in early November.

Lifestyles makes learning fun

Who knew that a string of fun parties featuring a young TV star could also meet an educational mandate?

In its third year, the popular Lifestyles Love Fest tour enlisted *That 70's Show* star Danny Masterson (aka DJ Momjeans) to headline, and expanded from its Ontario roots to become a cross-country happening. The tour, which wrapped in late October, featured DJs and artists and attracted 30,000 Canadian partygoers. The lead sponsor, Cowansville, QC-based Ansell Canada, supported its condom brand Lifestyles by



deploying promo teams at each event to hand out condoms and literature about HIV/AIDS awareness.

"We're always thinking of how to get to the 18-to-24 crowd," says Sam Vella, Ansell's sales

and marketing director, adding that Lifestyles targets both men and women. While Lifestyles frequently sponsors sports teams and events like sex shows, Love Fest became its first time as a lead sponsor on a unique property when promoter Jordan Goodman approached the company in 2005.

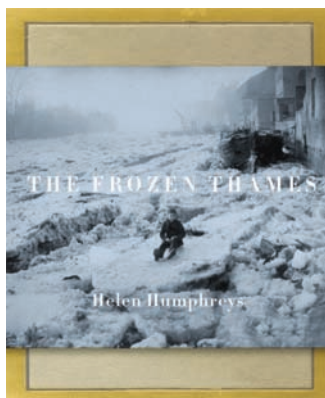
"What differs is that this is not just a party, it's an educational tour," says Vella, who saw it as a good brand-building exercise, and opted to expand it this year.

Love Fest is the brainchild of Goodman, president of Toronto-based Clear World Productions, who also partnered with MTV Canada to help get the word out as part of MTV's international Staying Alive HIV/AIDS initiative. At press time, Goodman was working with Citytv on a special about the tour and its AIDS awareness message. **AB**

www.lovefest.ca

Brilliant!

◀ By Jesse Kohl ▶



To get kids reading, M&S has launched an interactive contest using Facebook and Google Maps for an adventure in geocaching – using GPS to find hidden trinkets. By week two, the Facebook group had attracted 154 members.

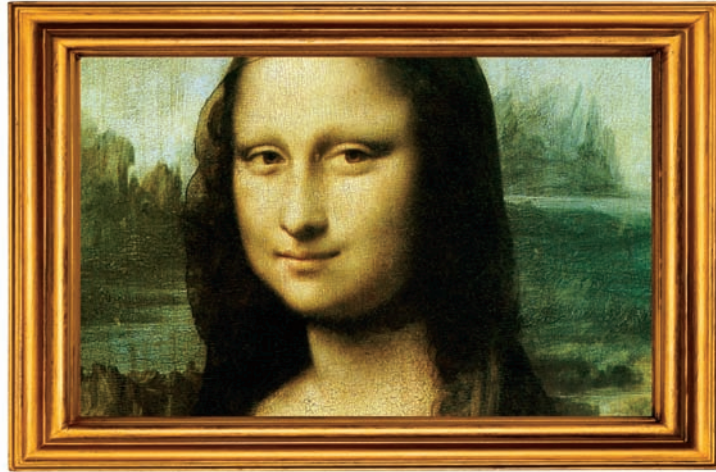
Putting the book in Facebook

The contest is designed to build buzz for Toronto-based McClelland & Stewart's release of *The Frozen Thames* by Helen Humphreys, which consists of a series of vignettes about the 40 occasions when the River Thames completely froze over.

M&S COO, VP and associate publisher, non-fiction Susan Renouf says, "We knew that if this unique book was going to catch the attention of the young web reader, we would need something more innovative and exciting than we had imagined before – something as daring and original as the book itself."

The idea for QuestForTheIceFox.com comes from a scene in which a fox is hunted on the ice. Every Monday for eight weeks, a clue is delivered via the Quest for the Ice Fox Facebook group, which then drives the user to a Google Map, starting at the River Thames. To solve a clue, participants must use math skills to find the next week's location and, ultimately, the Ice Fox. The first user to find it wins a \$2,000 travel voucher, and five runners-up each get \$100 worth of books.

If a picture's worth
a thousand words



then this is worth a
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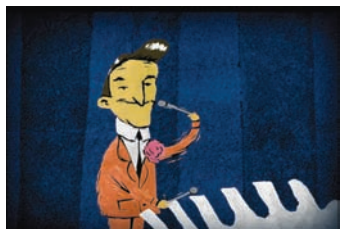
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OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



DFC SET TO AIR USER-GENERATED SPOTS

It's not easy getting teens to look up from posting on a friend's Facebook FunWall while downloading the new Fall Out Boy song and talking on the phone.

With that in mind, Montreal-based Dairy Farmers of Canada is trying something very different to get 12- to 17-year-olds to take notice. It's running 50 five-second animated TV spots, each highlighting a benefit of milk. For example, one features a dapper man playing a skeleton like a piano to illustrate "strong bones." All of the spots drive teens to getaloadofmilk.ca, where they can watch the spots and even build their own. A few of the best user-generated spots will run on-air in the coming months.

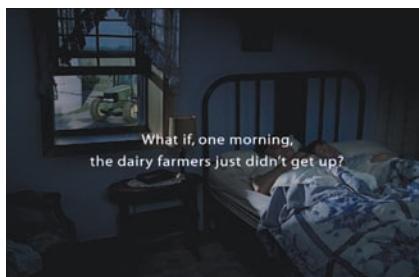
"[Teens] know milk is good for them. Milk doesn't need to build credibility with the target. The task is to get on their radar screens," explains Karen Howe, VP/CD at Toronto-based Due North Communications. "We thought, 'Why not remind them of milk's benefits in a barrage of executions?'" And to keep catching teen attention, new spots are launching weekly until the end of December.

"They really do have fractured attention spans," says Howe. "We're constantly rewarding them for paying attention by putting new spots on the air."

The campaign is running in Ontario and the Maritimes. It also includes OOH executions that have been placed close to high schools.

client: **Nathalie Noël, managing director, Dairy Farmers of Canada**
agency: **Due North Communications**
CD: **Karen Howe**
copywriter: **David Gee**
AD: **Shawn Wells**

prodco: **Head Gear Animation**
directors/animators: **Steve Angel, Julian Grey, Isaac King, Philippe Blanchard, Sean Branigan**
producer: **Kathryn Rawson**
sound: **Deschamps Studios**



DAIRY FARMERS MILK THEIR IMAGE

What fun is dry cereal?

Taxi Montreal's first work for Montreal-based Dairy Farmers of Canada centres on the concept of "What if, one morning, the dairy farmers just didn't get up?" A 30-second TV spot and 60-second cinema execution each feature sad-looking people eating dry cereal and fruit without yogurt, and trying to make a grilled cheese sandwich without cheese. The tag is "Canadian Dairy: Here for good."

"[We want] to strengthen and secure the Canadian dairy industry image to sustain its growth, and to increase Canadians' level of trust and desire for Canadian dairy products, leading them to consume more," says Nathalie Noël, managing director, Dairy Farmers of Canada. "There is a disconnect between the products and their origin – [we're trying] to leverage what Canadians trust the most: dairy farmers."

Stéphane Charier, ECD at Taxi Montreal, says this is a corporate branding campaign intended to pay homage to hard-working dairy farmers, and to make Canadians feel good about homegrown dairy in general. "The big insight is when you think of all the dairy products you use, and what it would be like without them. That would be a very traumatic situation. We're saying, 'Don't take those dairy products for granted.'"

The campaign broke last month and is running across English Canada. There are currently no plans for executions beyond TV and cinema. **AB**

client: **Nathalie Noël, managing director, Dairy Farmers of Canada**
agency: **Taxi Montreal**
ECD: **Stéphane Charier**
AD: **Stéphane Gaulin**
copywriter: **Linda Dawe**
strategic planning director: **Anne-Marie Leclair**
agency producer: **Josée Fréchette**

account services: **François Canuel, Audrey Lefebvre, Marie-Eve Verreault**
prodc: **Untitled**
producer: **Tom Evelyn**
director: **Mark Gilbert**
editor: **Chris Van Dyke, School Editing**
sound and music: **RMW Music**

TAKE A CLOSER LOOK AT MADNESS

Look closely. What do you see? A brain? Spaghetti? How about a little entertainment?

The campaign for the 15th annual Rendezvous with Madness Film Festival, taking place in Toronto November 8 to 17, invites people to take a closer look at mental health issues. The first poster in the series is a hand-drawn silkscreen by American artist A.J. Purdy that – spoiler alert! – obscures the tagline "You will see things differently."

"Once you really understand what somebody is experiencing, it does force you to see things differently, but you have to dig a bit deeper to find out what the truths are," says Glen Hunt, creative catalyst at Dentsu in Toronto.

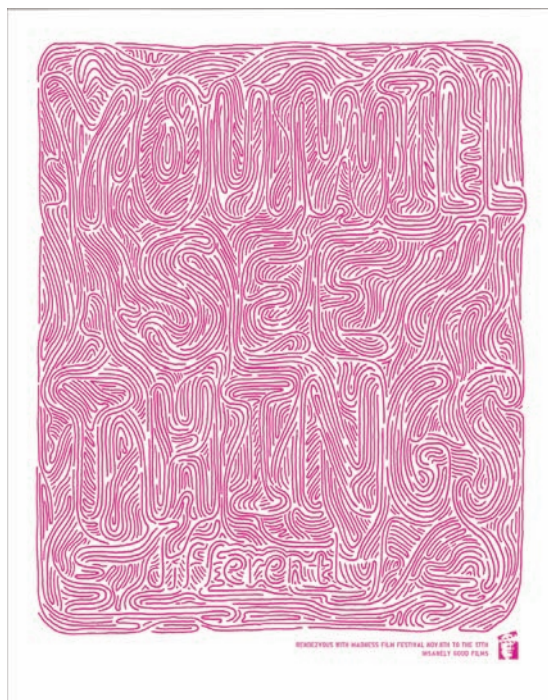
The festival organizers approached Dentsu to take on the pro bono campaign after seeing how far the agency managed to stretch the budget of the Toronto Jewish Film Festival earlier this year through the use of non-traditional media. Dentsu had also worked with the festival organizers years earlier to develop the original festival icon, a sketch of Sigmund Freud that appears on the posters.

The campaign will also include brochures and transit ads which drive traffic to the website, rendezvouswithmadness.com. Hunt says further ideas, such as cinema ads and a street theatre project, were put off till next year's fest due to time constraints. A second poster execution of a paranoid note in which random letters are circled to reveal the message "I know your secrets" will be out this month.

"The whole goal behind it was to create posters that people would want to steal," says Hunt. "We wanted to support kleptomania." **CT**

client: **Lisa Brown, founder, Rendezvous with Madness Film Festival**
agency: **Dentsu Canada**
creative catalyst: **Glen Hunt**
creative director: **Les Soos**

art directors: **Boris Matas, Deborah Prenger, David Glen, Alex Rea**
writer: **Joe O'Neill**
illustrator: **A.J. Purdy**
printing: **Stacey Case, MerchGuy**



You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to: editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of *strategy's* Creative space.

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LAKEHEAD OPTS FOR OPTIMISM

◀ By Annette Bourdeau ▶

Lakehead University's controversial "YaleSchmale" campaign from last year, featuring a befuddled-looking George W. Bush, put the Thunder Bay school on the map, generating impressive press coverage and boosting applications by 15%. "YaleSchmale catapulted us to a new level, so the question was, 'Where do we go from here?'" says Eleanor Abaya, Lakehead's director of communications. "Quite frankly, I don't think we could repeat that. It was a once in a lifetime thing."

So instead of taking a jab at another high-profile school, Lakehead opted to generate buzz by tying itself to hot-button issues like global warming, poverty and war. Bold OOH posters by Toronto-based McLellan Group feature thought-provoking images like a stranded polar bear and a child soldier, with two check boxes: do something; do nothing. The posters drive potential students to dosomethingnow.ca, where they can find out how courses at Lakehead can help them achieve change.

"We want to reorient the brand and associate it with something positive," says Abaya. "What could be more positive than caring about the world?"

The campaign, running in Toronto, Calgary, Edmonton, Winnipeg and Barrie, also includes a contest challenging high schools to be leaders in social issues, with an individual component for students.

We asked **Patrick Doyle**, CD at Calgary-based Trigger Communications & Design, and **Donna McCarthy**, strategic and creative director at St. John's-based Dory Advertising, if this campaign inspired them.

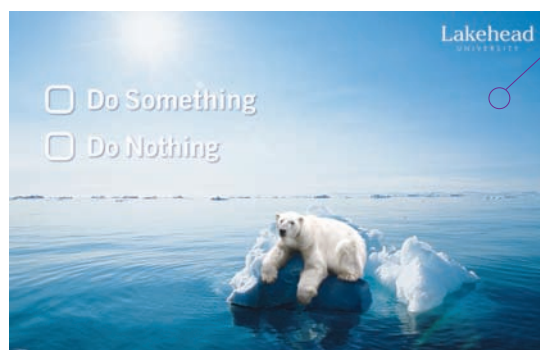
CONCEPT



McCarthy: This is a tough sell, to entice young people to go to an average university in Thunder Bay. The one thing I will say is that they have chosen a different route than everyone else. And because this strategy feels original, it also feels brave. But in the end the creative lets the strategy down a bit. I think for a campaign like this to work, it needs to provide answers for young people. If Lakehead University can tell me how they can help me change the world, I might be inclined to inquire further.



Doyle: The lack of brainpower applied to marketing our learned institutions is remarkable, so I found this campaign for Lakehead a happy departure. It's also good to see university recruitment ads that do not feature shots of ethno-balanced groupings of smiling students in lecture halls or hangin' at the campus. The Earth-saving message is timely and relevant, but the campaign could have had more depth, with different choices offered beside the check boxes in each execution.



CONTEST

Doyle: The high school contest is a cunning idea, and should help put LU on the list for socially conscious students.

POSTERS

McCarthy: The posters feel like an ad for an upcoming CBC special. I think it might help their cause to list some courses or degrees that Lakehead offers that will get you to a place where you can do something. Of course I don't want polar bears to drown, but I wonder how going to Lakehead is going to help me help them faster than going to Brock.

WEBSITE

McCarthy: The website does seem to provide more information on how Lakehead can help you realize your dream of becoming the next Albert Schweitzer. I wonder if it might alienate the average 17-year-old who really just wants to make some new friends, drink beer and get a degree.

Doyle: Overall, the art direction felt a bit dated, and this extended to the web. Here, the campaign theme should have been more thoroughly integrated, as you get from the "Do Something" landing page to the institutional Lakehead pages all too quickly.



The creds

Client – Lakehead University

Dr. Frederick Gilbert, president; Eleanor S. Abaya, director of communications; Heather Scott, communications officer; Tove Tronslien, web developer

Agency – McLellan Group

Marilyn Whittingham, CD; Paul Jurkovic, AD; Lori Williams, flash developer; Beth Stansell, senior account manager



NOKIA HOOKS UP WITH MOBILE AD PLAYER

Cell co plans to standardize global mobile ad sales

Espoo, Finland-based Nokia recently announced plans to buy Boston-based mobile marketing solutions company Enpocket in an effort to "create a global mobile advertising leader" by standardizing ad-supported mobile content.

Enpocket currently counts big publishers like Condé Nast and NewsCorp and advertisers like Pepsi, Panasonic and Toyota as clients. It mates mobile content from publishers with relevant advertisers in the States. Once the deal closes – and it is expected to do so before the end of the year – Nokia plans to offer this model in markets around the world.

Nokia already has relationships with 600 mobile carriers globally. "Operators have indicated that they need help with the [mobile] ad business," says Enpocket CEO Mike Baker, adding that Enpocket is already in talks with several Canadian operators. "They want to find a trusted partner to help them build the business and share some of the risk."

Baker adds that many of his clients have expressed interest in taking their mobile promotions around the world. One of Enpocket's biggest clients is Purchase, NY-based PepsiCo, for which it built a Superbowl-specific mobile promotion last year. The effort aimed to drive traffic to Pepsi's mobile website, raise awareness about new can designs and increase video and mobile wallpaper downloads of Pepsi-related content. The ploy generated nine million impressions and 175,000 wallpaper downloads.

"Nokia is very focused on the question, 'What, beyond phone calls, will people be using cell phones to do?' We thought that was the right question to ask," says Baker. "Consumers want access to editorial content, but they don't necessarily want to pay for it." **AB**

www.enpocket.com
www.nokia.ca

MOBILE'S KILLER APP

Blyk offers ad-supported cell plans in the U.K. ◀ By Annette Bourdeau ▶

It's just launching now, and it already has Coke, McDonald's, Sony and Microsoft on board. Not bad for a start-up.

London-based ad-supported mobile network Blyk went live in the U.K. with much fanfare in mid-September. And keep your eyes peeled: sales director Jonathan MacDonald says Blyk hopes to enter the North American market in the not-so-distant future. The network is being closely watched by advertisers around the world, who are anxious to see if the ad-supported model will work. Advertisers pay 10 cents per SMS [text message] and 40 cents per MMS [picture message].

Blyk subscriptions are available by invitation only, targeting the attractive 16- to 24-year-old demo. Users can extend invitations to three friends each, creating a viral distribution method. Blyk is offering them 217 free text messages and 43 free minutes each month.

"I personally think the amount of free minutes they're offering is a bit low...users might just buy regular pay-as-you-go packages from another carrier after a few months," says Jonathan Arber, London-based mobile analyst at consulting firm Ovum. "[But] the fact that you're getting something for nothing is attractive."

MacDonald argues that the number of free minutes Blyk is offering is actually more than the average young person uses. "We studied the 16 to 24 age group," he says. "Around three-quarters of them use just under 200 texts and 40 minutes of speaking a month. Texting is prevalent, and calling is not, in this age group."

MacDonald says that perhaps the most attractive aspect of Blyk to advertisers is the ability to create dialogues with users. For example, a movie studio could send users a question about who their favourite actor is. It could then put the information in a database and send users alerts when that actor has a new movie coming out. "We have found that if you build relevant advertising around targeted profiles, that actually maximizes conversion in turn, as

it's inversely proportional to wastage," says MacDonald. "So the more you maximize the conversion, the less you waste on advertising. That's a fairly compelling proposition to advertisers."

MacDonald says advertisers would be wise to create dialogue-based connections with consumers, rather than simply running WAP banners, which have an average click-through rate of just 1.1%. "The primary function of the phone is messaging, and that's why our advertising formats are primarily SMS, MMS and text tags," he explains.

Blyk's viral distribution method may cause its user base to grow slowly. MacDonald says it's not only a cost-effective marketing strategy, but also a way to control member acquisition.

Arber says it's a clever ploy. "I think the fact that you're getting an invitation to join something exclusive is attractive," he says. "[Blyk] isn't looking to pull in millions of users right away." ■
www.blyk.co.uk





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THE GLOBE AND MAIL 

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THE RIGHT STUFF

What goes into making a winning agency? We reveal the mix.



You've noticed the 15 cupcakes on our cover. Yes, we wanted to acknowledge our deserving shortlisted **Agency of the Year** contenders while at the same time sweetening the suspense – and it also ties nicely into our profiles of this year's finest Canadian agencies. The angle? Uncover the secret ingredient that put them on top – what dash of culture building, spoon of unique research technique or helping of creative development went into cooking up the 2007 Agency of the Year winners. We spoke to the folks at the top agencies (without letting on that they'd won) to come up with our take on why this year they, ahem, took the cake.

Of course, these days, agencies aren't just recognized for good advertising. In our second annual **BIG Awards**, starting on page 67, we crown the ones that are thinking beyond advertising to deliver big ideas to meet their big clients' needs.

And to round out our monster awards issue, we reveal the top media agencies in the country in **Media Agency of the Year**, starting on page 75.

What's left to say but *bon appétit*?

PRESENTING OUR 14TH ANNUAL
AGENCY OF THE YEAR
LIST IN WHICH
NOBODY WAS JUDGED.
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DYING TO SEND THEIR BOOKS TO:
ZAK INC.

BEST WRITER/ART DIRECTOR/PHOTOGRAPHER/EDITOR/DIRECTOR:
TIM PIPER

BEST PROOF THAT WE'RE SMARTER THAN EVERYONE ELSE:
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BIGGEST WASTE OF OUR ENVIRONMENT:
WORKBOOK 29'S MAILING

BEST THANK YOU SPEECH FOR A GOLD DMA THEY DIDN'T GET:
CHRISTINA YU THANKING TAXI FOR THEIR HARD WORK ON STELLA ARTOIS

BIGGEST SOURCE OF PRIDE FOR CANADA:
OGILVY & MATHER

BEST EXAMPLE OF A 126-YEAR-OLD
TAKING ADVICE FROM A 7-YEAR-OLD:
THE BAY HIRES JOHN ST.

GREATEST LOSS:
JAMES LEE



LOWE ROCHE



THE WINNING INGREDIENT: Creative culture

For a big, modern shop, DDB is rather basic and old-school in its approach to nurturing good creative. Alan Russell, CD of DDB in Vancouver (who has worked with the agency for about 20 years now), says rule one is simple: no mediocre work.

A peer review system called Co-Create (used through the DDB network) means that decisions on whether or not creative ideas are working are not the exclusive terrain of the CDs. "Creative teams put work up on cork boards and then invite individuals to look at it one at a time," Russell says. "You get the input of the whole department. It's a very open and collaborative way of working, as opposed to some traditional agencies, which have creative directors who say either yes or no."

Account services people also voice their opinions at an early stage of the process, as do occasional passersby. "We encourage people to go out on the street with their ads, to stop people on Robson Street and ask, 'Hey, what do you think of this?' If you get people laughing and reacting to it, it's a litmus test for whether the ideas are working or not," says Russell.

Coupled with this approach is a focus on building a winning agency culture: training courses at DDB U, conferences in Beijing, creative retreats to Whistler, B.C., and the occasional Friday afternoon movie are all part of the agency's commitment to keeping staff creative and content.

DDB U, for example, is a year-round program, started eight years ago, that puts staff through courses led by professors and lecturers to learn how to better work with clients, manage accounts and resolve conflict. "[We're] adding to their development," says Palmer. "People get tired and stale."

Palmer also hints at plans to beef up the agency's talent roster. "We're embarking on a whole new talent attraction program," he says. "DDB wants to be the best employer in Canada when it comes to advertising agencies, [because] it all comes down to how you treat people."

At the heart of this big agency are its upstart roots. "It's funny, around town people still talk about us as Palmer Jarvis or PJ, even after all these years," says Russell, who as CD in the agency's original Vancouver location has witnessed its various incarnations over the years. "We've definitely tried, in many ways, to stay small. The spirit of Palmer Jarvis was always entrepreneurial and had a lot of Frank behind it. It was kind of like we were the underdogs. I'd still like to think about us that way, even though we've got the label of a big agency."

Total headcount: **328**
(Toronto: 144, Montreal: 8,
Vancouver: 143,
Edmonton: 30, Victoria: 3)

New hires: **None**

Big accomplishment: **"My team. I've had the great privilege of working with some incredibly talented people this year, and I'm very pleased with what they've accomplished for our agency and clients," says Palmer.**

TOP SHOP ◀ By Natalia Williams ▶

DDB nurtures a creative culture

Possibly the best-known man in Canadian advertising now has another notch in his belt: another Gold in *strategy's* 2007 Agency of the Year competition.

Many people understandably considered Ogilvy & Mather the one to beat, given the unprecedented success of its Dove work. But DDB Canada's first-place showing, helmed by chairman and CEO Frank Palmer, seems to prove that slow, steady and consistent work ultimately wins the race.

This year, judges raved about most of the agency's work, which included campaigns for Subaru, B.C. Hydro, Capital One, A Community that Cares and Canadian Blood Services. AOY judge Harvey Carroll, VP marketing, North America of Labatt Breweries, called the campaign for Subaru a "breakthrough."

"It delivers well on the brief, and at the same time is consistent with, and even helps to develop, the unique character and personality of the car," he said.

Judge Sloan Dinning, director, brand and marketing communications at Vancity, called DDB's Capital One campaign "a disruptive approach in a conservative industry," adding that DDB "executed on it brilliantly."

The agency has consistently been in medal or finalist standing in this competition over the years, earning Gold three years running from 1999 to 2001 as Palmer Jarvis DDB and Silver last year. Its annual medal haul at international awards ceremonies has also been impressive. DDB Worldwide has all but mandated its agencies around the world to be in the top three in their markets.

Then again, maybe it's just Frank.

Talking to Palmer about his philosophies on keeping creatives creative, earning clients' trust and building a dynamic agency culture reveals why the agency, which he started as Trend Advertising in Vancouver 38 years ago, is one of the tops in the country.

Palmer says what he thinks, which comes in handy for both quotes and cues on his leadership. He retains a fierce passion for the business but recognizes that "it's only advertising; we're not brain surgeons here." And his infamous jokester persona plays a role in his unique leadership style. "I am a character," he says, laughing, then explains, "It's about constantly trying to put a spirit inside the company and keep it alive and different."

And he may also be prophetic. "Ten years ago, when we were nobodies, we decided that we wanted to be the best agency in Canada when it came to creative and awards," he says. "That was our goal. Everyone knew it and strove for it."

Mission accomplished.



SUBARU IMPREZA

In Canada, Subaru was far from a name brand vehicle. It was a niche player with about 1.5% of the overall automotive share, and suffered from low brand familiarity and low purchase intent. DDB had to develop a strategy that would give consumers a reason to consider the vehicle amid aggressive sales expectations, a hard-to-please dealer network, pressure to run U.S.-developed work, major budget restrictions and anxious clients that knew they needed a home-run campaign. Phew.

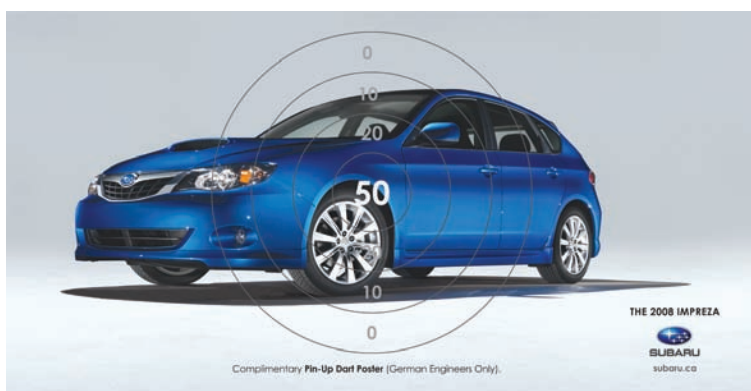
After much research, the agency discovered that the issue wasn't satisfaction but brand presence. Many Canadians still linked the brand with Australian Paul Hogan, part of a Subaru Outback campaign that had been over for five years.

Focus groups turned into impromptu strategy sessions. Based on growing consumer acceptance of Japanese competitors like Toyota and Honda, respondents were asked whether they knew the brand was Japanese. Many didn't ("Since when?!"). It was a fact that immediately legitimized the brand. The agency decided to leverage the benefits that consumers associated with Japanese cars – quality, reliability and durability – and added another to the list: driving performance, normally associated with European vehicles. The campaign became clear: show others, namely engineers from a German car company, as envious of this new Japanese offering.

In the cinema-turned-TV spot launched in August, four German engineers joy-riding in the Subaru Impreza to the tune of "Amadeus" are scolded by the head engineer (in German) once they return to HQ.

The announcer chimes in, "It's the Japanese car the Germans wish they'd made."

The campaign was supported by banners, site takeovers and rich online media. The microsite (imprezaenvy.com) offered a behind-the-scenes look at German engineers exploring the new Impreza. OOH appeared in major Canadian markets. For example, copy from the fictitious *Berlin Engineering* magazine exclaims, "Mein Gott!" in response to the new Impreza. The envy-filled tagline is placed beneath an image of the car.



A targeted DM piece continues the story. Arriving at consumers' homes, it looked like an authentic letter from overseas. Inside, it's a letter from Gunter, a German engineer who must clear his conscience by writing about his admiration for the Impreza. Gunter also includes personal photos (in a Fotomat envelope) full of handwritten notes detailing the virtues of the car.

As for those skeptical dealers, they embraced the campaign when it was unveiled at the National Dealer Meeting in July. They (along with the brand's execs) have been unanimous in claiming that the 2008 Impreza launch is as good as or better than any campaign the company has produced in its 35-plus years in Canada.

Based on the strength of the launch campaign, early pre-orders exceeded expectations. Sales of the new Impreza are up 78% over the same period last year, and the most recent figures available at press time reveal that sales for September are up 21.9%.



CANADIAN BLOOD SERVICES

Less than 4% of Canadians give blood. But about 50% of them will need blood, or know someone who will at some point. DDB's aim for Canadian Blood Services was to create a social movement and alter the way people think about blood and their role in donating – beyond a onetime pledge – as well as reach a new generation of donors. The strategy behind the platform, "The Beauty of Blood," was to build a strong emotional connection with potential donors and engage them on a more personal level.

The integrated campaign included TV, radio, print, DM and grassroots efforts. A national 30-second spot called "Carry" featured a man carrying another man over his shoulder. Arriving at a crowded sidewalk, he "releases" the man into the street, symbolizing a return to society and to life. The tagline explained: "Giving someone their life back. That's the beauty of giving blood."

For the direct mail execution, the agency mailed thank-you cards – actually three cards in one, to demonstrate that with one donation, three lives could be saved. A grassroots initiative distributed 500 donation cans to clinics and local businesses nationally. There was no donation slot, just a message that read, "Saving a life costs nothing but your time."

And for World Blood Donor Day on June 14th, they enlisted the help of recording artists like Liberty Silver and Thelonious Monk III to record the original song "We Shine as One." In addition to a live performance, a recording was distributed to select radio stations and available for download on the org's website.

After the TV spot aired, an Ipsos Reid poll showed an eight-point increase in awareness, with recall at 56%. As well, about 32% said the ad encouraged them to donate blood. The thank-you card resulted in a response rate of 6%.

The World Blood Donor Day event also exceeded expectations, and visits to blood.ca were up 53% over the previous year. Moreover, the World Health Organization proclaimed the Canadian launch of World Blood Donor Day "the most successful country launch to date." Also notable: the platform has been embraced by all CBS offices across the country as a long-term approach.



B.C. HYDRO

In 2006, after four years, the Power Smart branch of B.C. Hydro discontinued its coupon and discount program, which had encouraged the use of LED Christmas lights. It was judged that the price-conscious light market was completely tapped out. DDB's challenge: spark interest in LED lights without price rebates or promotional offers.

The insight: Over Christmas, neighbours can become a wee bit competitive when it comes to decorating their homes. Therefore, the agency decided to show, quite literally, that LED lights could be just as effective as incandescent bulbs.

They secured a billboard in a high-traffic area of downtown Vancouver, and consulted with B.C. Hydro mechanical engineers and a UBC student engineer to help design a red-nosed reindeer using 1,500 white LED lights and six red ones. Accompanying the display was a bicycle which lit up the board when it was pedalled. For 24 hours a day over five days, B.C. Hydro employees and partners did just that, with each hour resulting in a donation to a local food bank.

Other executions included a portable transit shelter ad with a hand crank powering 1,800 LED lights. Also, Christmas trees with bicycle-powered lights were positioned in two Vancouver parks where holiday displays were held, and anyone visiting could pedal to light up the tree. This was supplemented by interactive displays, transit shelter ads and actual trees and a snowman dressed in LED lights.

B.C. Hydro doesn't actually sell the LED lights themselves, so they measure success by how much shelf space LED holiday lights are given at retail. In December 2006, that had increased to 45.6% – up 7.4% from the previous year.

The campaign generated over 14 million impressions of editorial coverage on TV, in newspapers and online, valued roughly at \$1 million. As well, Lower Mainland food banks received about \$18,000 in donations thanks to the five-day pedal fest.





A COMMUNITY THAT CARES

Vancouver-based grassroots community org A Community that Cares approached DDB for help in combatting growing violence, especially involving teens in gangs. The budget was small – only \$16,000 – but the impact had to be big.

The agency had two objectives: in the short term, to start a dialogue with teens to shift their ideas about gang life; in the long term, to get the attention of the public and politicians to see gang violence as an important issue.

With little existing research, DDB first conducted one-on-one sessions with current and past gang members (sometimes in their homes), the RCMP Integrated Anti-Gang Task Force, student counselors and crime journalists. They discovered that teens were most attracted to the perception of glamour and easy money in gangs. However, that was quickly replaced by the reality of running from police and violence from rival gangs and even their peers. This was the basis of the insight and resulting campaign: that joining a gang is like contracting a fatal disease.

A 30-second film aired on networks, cinema and YouTube showing smallpox, HIV and cancer cells morphing into gang members under a microscope. The underlying message: gang life kills. As well, the agency created fake gang recruitment posters advertising the stayout.ca website, where they could learn more about the reality of being in a gang.

Guerrilla outreach included stencilled phone numbers and the URL on bus stops, schoolyards and washrooms. When called, the phone numbers provided realistic audio recordings of crimes that took place at the callers' locations. Fake recruitment posters in skateboard parks and community centres also played on this theme. Those who called the numbers displayed in the posters found out that the gang members had met with unsavoury outcomes. Actual spent bullet casings engraved with the stayout.ca URL were strewn around target locations such as skate parks and other hangouts, and were also distributed to major media outlets.

The campaign was covered by major networks including Global and CBC, as well as national newspapers, generating over seven million total impressions. It also earned one of the highest MRP (Media Rating Point) scores in the country with a cost per contact of \$0.00270, a 3.8 tone of coverage measure and an overall MRP media score of 81%.



SUN MEDIA
CORPORATION
A QUEBECOR MEDIA COMPANY



Michael Sifton
President and Chief Executive Officer

Pierre Francoeur, President and Chief Operating Officer of Quebecor Media Inc., announces the appointment of Michael Sifton as President and Chief Executive Officer of Sun Media Corp., Canada's largest newspaper publisher and a member of the Quebecor family of companies.

Mr. Sifton was President and CEO of Osprey Media, a company he assembled and managed over the past six years prior to its acquisition this year by Sun Media. Previously Mr. Sifton was Publisher of The Star Phoenix in Saskatoon and President of Armadale Communications.

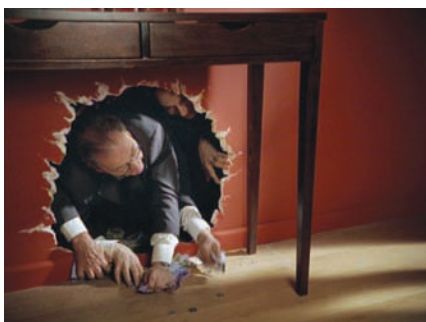
A former Chairman and a current board member of The Canadian Press, Mr. Sifton is also a past director, treasurer and vice-chair of The Canadian Newspaper Association and a former director of NADbank (Newspaper Audience Databank, the principal research arm of the Canadian daily newspaper industry). As the great-grandson of the legendary Sir Clifford Sifton who operated the Winnipeg Free Press, Mr. Sifton has a lifelong focus on the media industry.

Active in the community organizations, he is a member of the board of St. Andrews College and Crime Stoppers of York Region, among other boards.

Mr. Sifton earned a B. Comm. Honours degree from Queens University. He is married with three children.

Quebecor Media is a wholly owned subsidiary of Quebecor Inc. (TSX:QBR.A, QBR.B), a communications company with operations in North America, Europe, Latin America and Asia. Quebecor Media owns operating companies in numerous media related businesses: Vidéotron Ltd., the largest cable operator and Internet Service Provider in Québec and a major provider of telephone and business telecommunications services; Sun Media Corporation, the largest newspaper chain in Canada; TVA Group Inc., operator of the largest French-language over-the-air television network in Québec, a number of specialty channels, and the English-language over-the-air station Sun TV; Canoe Inc., operator of a network of English- and French-language Internet properties in Canada; Nurun Inc., a major interactive technologies and communications agency with offices in Canada, the United States, Europe and Asia; companies engaged in book publishing and magazine publishing; and companies engaged in the production, distribution and retailing of cultural products, namely Archambault Group Inc., the largest chain of music stores in eastern Canada, TVA Films, and LeSuperClub Vidéotron Ltée, a chain of video and video game rental and retail stores.

aoy gold • DDB Canada



CAPITAL ONE

A relatively new player in the Canadian financial services playground, Capital One wanted to dramatically build brand awareness relative to the Big Five and online banks. The strategy was based on insight that while Canadians are loyal customers, they view the big five banks in rather unfavourable terms. Enter Capital One, the champion of credit card holders frustrated by big banks and high interest rates, a positioning that began with former AOR Lowe Roche's "Hands in my pockets" work.

DDB envisioned the big banks' greed as a problem that called for pest control. The resulting creative included three 30-second TV spots featuring homes infested with "vermin" – greedy, middle-aged bankers in various money-grubbing scenarios including rattling piggy banks and searching under couch cushions. Says the exterminator surveying the scene: "Yep, you've got bankers." He then goes on to explain the benefits of switching to Capital One.

The campaign also got results. The Canadian norm for the Millward-Brown Awareness Index (AI) is 5; two of the "Exterminator" spots received AI scores of 9 and 8 respectively. Capital One also received high unaided brand awareness scores: an increase of 7% following the launch of the campaign (from 20% to 27%). Consideration increased by 4% (from 9% to 13%) – double the objective of 2%. In less than two years, brand awareness has gone from 0 to 91%. And, based on the campaign's success, three new follow-up ads began running this fall.



SID LEE WOULD LIKE TO THANK

adidas, Aeroplan, Scotia Bank, Belair Direct, Birks & Mayors, Cirque du Soleil, Saputo, Gaz Métro, Loto Québec, MGM Mirage, The Montreal Museum of Fine Arts, Plaisirs Gastronomiques, Red Bull, Réno-Dépôt, Sobeys, Société des Alcools du Québec, Société des casinos du Québec, Wines of France, The Las Vegas Springs Preserve, Tourisme Montréal, Winners

for helping us become what we are



YOU GIVE US A 'BRAND' NEW MEANING

Thanks for all the fabulous work john st.
You have our vote for Agency of the Year.

Cashmere

Purex

Sponge Towels

Scotties

White Swan



Headcount: 150 (including Ogilvy Toronto, Ogilvy 1 and Ogilvy Action)

Recent hires: Summer intern Hunter Somerville, who was hired after he came up with the “Beeboy” idea for Honeycomb, among others

New business: From several long-term clients, including Unilever, Kraft and Mattel

Biggest accomplishment: “We have set new standards for what agencies can do in delivering creative solutions for our clients,” says managing director Laurie Young. “The virals, the online games and the play are just the beginning.”

THE WINNING INGREDIENT: Consumer connection

Whether it's making housecalls with consumers or using the agency staff as “one giant focus group,” Ogilvy takes a hands-on, in-depth approach to consumer research at the outset of the process – after the brief but before the brainstorm. (Vonk believes agencies shouldn't research creative ideas, a process that tends to reward the familiar and the average.)

“Broadly, where I appreciate the research is upfront,” she says. “This is where you tend to get the very best out of research – to help understand the product, the consumers and where everybody stands, and [to] take that into the idea-generation process, but then leave it behind after the ideas are born.”

The agency has adopted what Unilever terms “consumer connect,” an ethnographic approach that involves going into consumers' homes and talking to them about how they use their clients' brands, how they might use a competitor's brand, and how each fits into their day-to-day lives. “It's like those reality TV shows where people don't seem to pay attention to the camera,” says Vonk.

“People quickly lose their inhibitions and just start doing their own thing. If [they] feel comfortable with [you], people are pretty forthcoming, and I think they appreciate being asked about their lives.”

Back in the office, agency and client employees will be polled for feedback and ideas, often as part of the same test group. In some cases this research ends up becoming the creative idea itself, such as the fill-in-the-blanks questionnaires answered by Unilever and Ogilvy employees and their female family members that appeared, un-edited, as Dove advertising in *Flare* magazine's 25th-anniversary issue.

Evolutionary rise ◀ By Carey Toane ▶

Ogilvy's striking return – 15 years in the making

The unprecedented success of Dove's “Evolution” spot and the Self-Esteem Fund have landed Ogilvy's 47-year-old Toronto shop back in our AOY top three for the first time since they took Silver back in 1992 – when another piece of Dove creative, “Litmus Test,” earned kudos all around.

Our judges loved “Evolution” more than any other individual piece of work submitted this year. AOY judge Craig Redmond, CD at Grey Vancouver, called it “probably the most significant event in Canadian advertising history” given its sweep of two Cannes Grand Prix – and its domination of most ad award shows and top honours out there.

Part of the agency's success is thanks to its hands-on approach to getting into its clients' business. In fact, CCO Nancy Vonk takes pride in knowing as much about a product or service as the client's employees do, to understand what gives it an edge over the competition. “Janet [Kestin, her creative partner] and I were really tight with the chemists at Dove,” Vonk explains. “We'd be invited to their houses. Our partnership saw us learning as much technically as a lot of their employees did.”

That collaborative approach has filtered down through the whole agency. Under Vonk and Kestin, who have been at the helm for nearly two decades, there has been a move away from a formal structure of peer review to a process in which seniors and juniors collaborate on ideas and current work is tacked up in the halls to spark conversation. “There are a lot of really good minds floating around and people who are especially well-suited to be collaborative,” says Vonk. “It's a very supportive group.”

It's also, naturally, a very happy group of late. “Honestly, I just can't believe the smiles as I walk down the hall,” says Vonk of the agency's standout year. “People are really, really happy.”





DOVE

There were two objectives behind Ogilvy's 2006 work on its Dove account: make the Dove Self-Esteem Fund highly visible, and invite women and their daughters to the workshops taking place across the country over the fall.

To do it, the agency decided to create a series of short online films to expose the negative impact of the beauty culture. Another facet of the execution: use the Internet exclusively. That meant no fixed lengths of 30 or 60 seconds, no expectation of seeing a product and no requirement for the brand name to appear within the first few seconds.

The first film was "Daughters," which featured young girls and women from Toronto and Halifax speaking frankly about the effect of unrealistic beauty standards in their lives. Next was "Evolution," a demonstration of the simple truth that models only look like models after hairstylists, make-up artists, lighting guys and retouchers have created the illusion of beauty.

The results are now the stuff of ad history. The workshops sold out. Within two weeks, over two million people had seen the films on the web. "Evolution" appeared globally on talk shows and news programs, including *BBC Breakfast*, *Good Morning America*, *Today* and *Ellen*. It made the front page of the *Toronto Star*. *Ad Age* wrote that the YouTube posting generated three times more responses than the previous year's Super Bowl commercial.

Today, 10 months later, Dove sales are up and spend is down in Canada. The viral is considered the most successful in history, seen by over 300 million people around the world and with an estimated media value of over \$150 million. And the work has also rewritten ad award history: the Cannes ad festival awarded "Evolution" the first-ever double Grand Prix.



HELLMANN'S

The brand has long called itself the "real" mayonnaise, but research for Hellmann's showed that consumers were cynical about whether that was true, despite the use of eggs, oil and vinegar in the recipe.

Ogilvy's strategy was to make the Hellmann's brand stand for "real" by creating a strong association with real, unadulterated foods. The growing interest in rooftop and community gardens across the country provided the perfect avenue to position the brand as a natural advocate for homegrown foods.

The first initiative was to create urban gardens across Canada in, of all places, parking lots. Urbanites received seed packs bearing invitations to enter a contest to win a free plot by submitting an essay online. There were also invitations in newspapers and banner ads. Ogilvy also created the Hellmann's Urban Garden Fund, which was designed to assist existing community gardens. At every touchpoint the agency reinforced the real story of Hellmann's – that its recipe is natural, includes Omega 3s, has no trans fats and is low in saturated fat. All communications pointed to Hellmanns.ca, and all signed off with the tagline, "Hellmann's. Eat for Real."

The results have been overwhelming. Hundreds of Canadians submitted essays, and Hellmanns.ca went from 61 visitors in March to 78,619 in June, after the campaign launched. Visitors spent an average of about 11 minutes on the site. Media coverage has been extensive, yielding 5.4 million media impressions as of July, and YTD shipments are up 25%, the highest growth in the world. From June 10th to July 7th, Hellmann's base brand sales were up 7%, while the market was down 2%. And Unilever HQ is now interested in using the concept globally.





HONEYCOMB

After the long-running Honeycomb “Get What You Want” campaign, Kraft was looking to evolve the effort with a particular focus on the cereal’s honey factor.

Ogilvy’s solution: a boy raised by bees.

The TV spots, filmed in Jane Goodall-documentary style, introduced bee researcher Barbara Somerville and her discovery: a 12-year-old boy named Bernard. When viewers visit beeboy.org, they find Somerville Research, a bare-bones website where Barbara details her knowledge of bees and showcases the biggest news of her career, Bernard. There is no branding. Kraft agreed to keep The Corporation out of the equation for the launch period so kids could engage in the bee boy story without any turn-off factor. But Honeycomb will eventually appear on the home page as Somerville Research’s official sponsor.

The campaign, which launched in March, is already generating, um, big buzz. Based on high engagement on the site (40,000 hits in the first week alone, and an average visit of six to seven minutes), sightings of kids imitating Bernard’s distinctive buzzing, strong word of mouth and emails sent to Barbara (especially with kids asking if Bernard is real), Kraft is following up on the launch with major investment in more virals, features and contests, as well as TV.

The U.S. may adopt the campaign, and they’re holding this work up to all their agencies as a blueprint of success to be copied.



HOT WHEELS

It’s been a number of years since Hot Wheels used original Canadian-specific creative. With no brief from the client, no budget and no deadline, Ogilvy decided the timing was right for something new.

The agency suggested a strategy shift: Mattel should talk to parents, rather than kids. A campaign should reach out to fathers, not sons, with the idea being to reacquaint men with their inner child and introduce that inner child to their kids.

Given the green light, Ogilvy created images that forced viewers to connect the dots to find the “invisible” car in the ads, like, for example a pair of women’s high-heeled shoes positioned to look like a ramp. In that process, men would reconnect with a time in their lives when anything could serve as a launching pad for their toy cars. The Hot Wheels logo was discreetly placed at the bottom of the ads.

In addition to magazine and poster advertising, the images have been traveling across the country on Mattel’s 18-wheeler truck fleet for almost a year. The agency has also received many ramp ideas from nostalgic dads.

Seems the creative also connected with sentimental judges. The campaign was shortlisted at Cannes and the One Show, and picked up two Bronze statues at the Clios. It also helped pick up more Canadian Hot Wheels business for the agency.





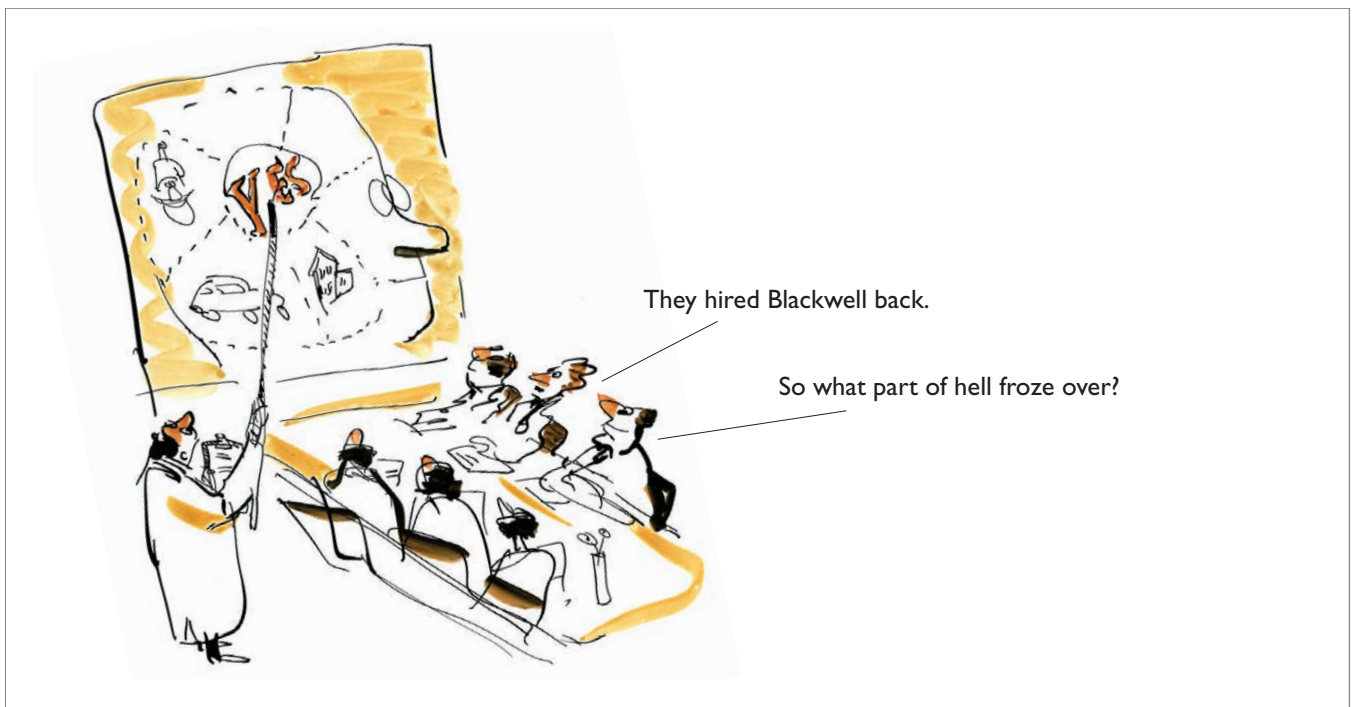
SPORTSLIST.CA

As a response to youth violence in Toronto, taxi driver Tom Rajabzadeh developed his not-for-profit org, Sportslist.ca, to keep at-risk youth in school and encourage them to use their athletic abilities to fund their higher education.

After waiting patiently for members of Ogilvy's creative team late one night, the Co-op driver asked whether they might be interested in helping him promote it. There was no budget, but they would be given complete creative control.

The team agreed to create a campaign for the student athlete portal that connects talented athletes with scouts, coaches and scholarships to colleges and universities. Ogilvy contacted Frank Hoedl, a favourite photographer of the agency, to chip in.

The result was a series of distinctive posters that wound up in schools, sporting events and online, not to mention being shortlisted at Cannes and featured in *Archive* magazine.



Watermark is pleased to welcome Charles Blackwell back to the team as Vice President, Creative. It's just one of a series of extraordinary events we expect to occur now that we've set our sights on revolutionizing the way we do business and its results for our clients. Stay tuned for more at watermarkadvertising.com



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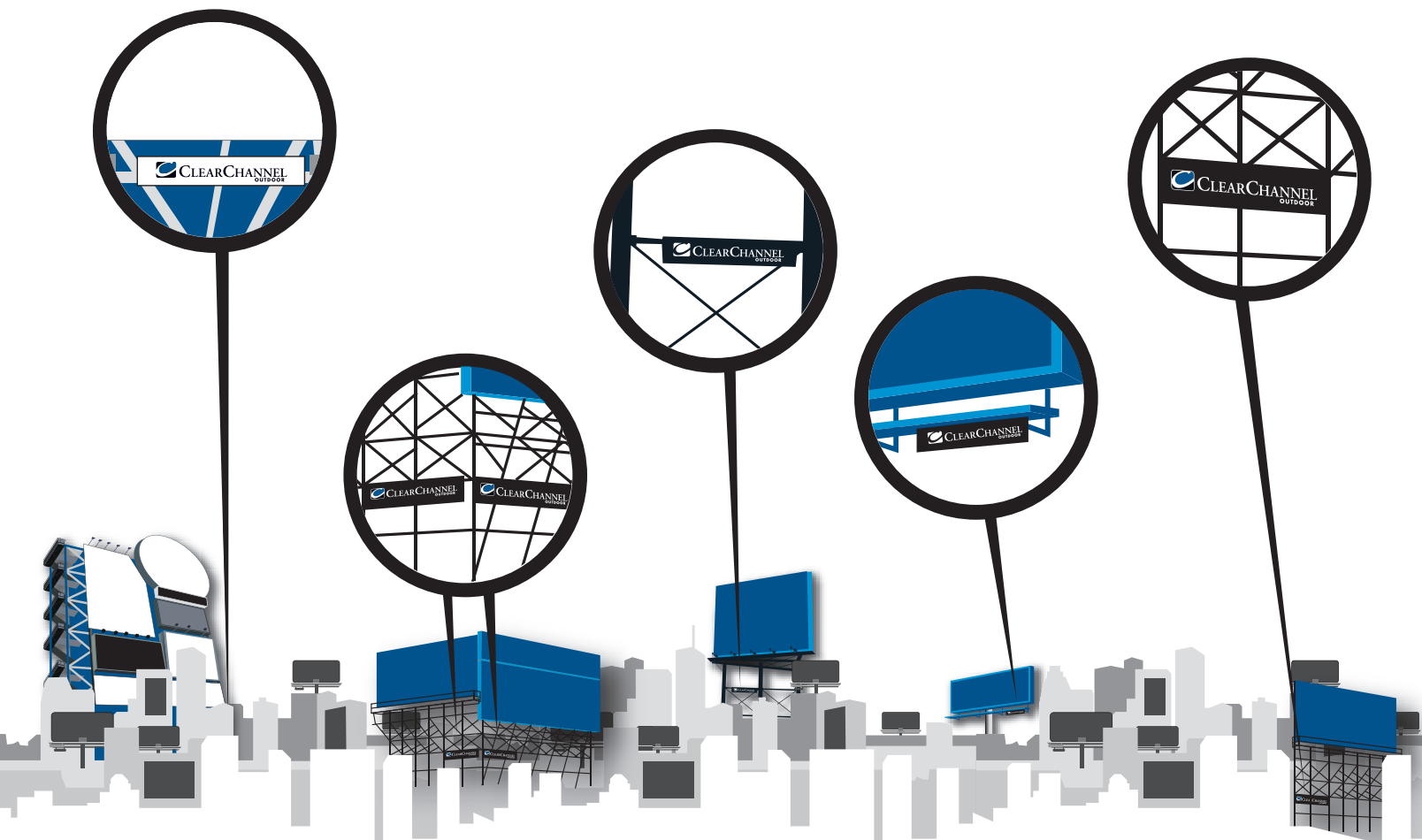
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Formidable fleet

A bigger Taxi returns to the podium

◀ By Carey Toane ▶

Taxi has always been known for breaking the rules. After all, its motto is “doubt the conventional to create the exceptional.” But what happens when unconventional suddenly becomes the convention? When big and small agencies alike are turning to non-traditional media, how do you maintain an edge?

If you’re Taxi co-founder and chairman/CCO Paul Lavoie, you embrace the change. “I don’t see that as competition, I see it as endorsing something that’s healthy for the industry,” he says. “Like I’ve said from day one, what’s healthy for the industry is healthy for Taxi and vice versa. It just makes us relevant. We will stand out not by our philosophy, but by the work that we do.”

Our judges noticed. The agency’s sparkling creative returned the shop to medal standing, a place they’d become accustomed to after their record-breaking four-year Gold-winning streak from 2002 to 2005. (Last year they earned an Honourable Mention.) Judges also took note of the agency’s penchant for successfully challenging convention – in its work for Reversa, for instance.

“Beauty product advertising always plays in the same field of creativity,” said AOY judge Nicolas Massey, co-founder/CD at Montreal’s Amen. “For once, Reversa is taking us somewhere else. Great website and print work that gives the power to the ladies!” And Craig Redmond, CD at Grey Vancouver, gave tongue-in-cheek kudos to the agency’s work for retailer Canadian Tire: “Taxi [has] defied the odds by doing good Canadian Tire ads.”

On the home front, there have been some big shifts in the Taxi universe in recent months. CD Steve Mykolyn has become ECD, filling the shoes of Zak Mroueh, who will stay on till the end of the year. Another office opened in Vancouver (forming Taxi West with Calgary), where, in October, Lavoie’s longtime dream of opening a café was realized when the right piece

of real estate was finally found. Joining the ever-growing Taxi franchise is Taxi Film, launched a year ago and dedicated to creating short films and music videos directed by staffers. And Taxi Content recently opened for business to develop branded content in a variety of new media, and will work closely with existing TV and movie production unit Chokolat. All this is not unusual for an agency that continues to defy expectations. We say, score one for breaking the rules.



Head count: 331 (Toronto: 150, Taxi 2: 23, Montreal: 79, Vancouver: 18, Café: 2, Calgary: 9, New York City: 50)

Recent hires: Cheryl Grishkewich, promoted to GM in Toronto; Victoria Grey as GM, Taxi West, overseeing Calgary and Vancouver; Cory Pelletier in Toronto and Elayna Gorbatyuk in Montreal, creative media directors

New business: Holt Renfrew, Aviva

Biggest accomplishment: “It comes down to one word: global,” says Taxi Canada prez Rob Guenette. “We scored three global campaigns this past year, two of them out of Taxi 2. One is the ATP [Association of Tennis Professionals], which is in 63 countries. The other one out of Taxi 2 is Mini. We scored a global interactive campaign for their environmental platform, and we’re doing that out of Munich; it’s on their global site now. And the third one is YoungGuns [International Advertising Award], based in Sydney, Australia. Every year they approach an agency to do their global campaign, so we’ve done it, it’s up, you can take a look at it at letusbeyourfirst.com. And that’s running literally in every country in the world.”

THE WINNING INGREDIENT: Convention-busting creative

Taxi’s mantra is “break the category.” Whether it’s taboos around humour in the pharma category (Viagra) or sexual fantasies of older women for the cosmetics industry (Reversa), Taxi takes aim at the convention every time, with the intention of smashing it to bits. Often this involves looking at the competition to see what *not* to do.

The agency also often looks outside traditional creative – to media and technology, for instance – to find the innovative idea. “When you’re looking for new media ideas, there are so many things that are available from a technology point of view that aren’t even on the radar of agencies,” says Lavoie. “That’s why we’ve got engineers now.”

An internal site dubbed Taxi Labs gives designers and coders a space to post their inventions and pet projects, such as user interfaces and widgets, where they can be admired by everyone in the company and cherry-picked for use in project work. Labs has been so successful that one tool (a particularly clever web interface) became the focus of two separate pitches to two different clients in two cities on the same day – and both clients bought it.



REVERSA

Dermtek's Reversa is a Canadian anti-aging beauty brand competing with global giants that have massive budgets for advertising and sampling, as well as highly trained sales forces. Reversa could not compete on that level, so Taxi took a different approach.

To get noticed in the fast-growing category, the agency decided not to follow the typical formula of featuring celebrities in double-page spreads and 30-second TV ads. To reach women over 40 who don't believe that beauty is the exclusive domain of women in their twenties, Taxi strayed from the science to focus on the consumer social benefits. The most important insight? These women are vibrantly sexual.

The campaign launched with magazines and postcards that demonstrated the sex appeal of the mature woman. Classified ads in newspapers followed, submitted by younger men seeking older women. These efforts drove people to the cornerstone element: a microsite featuring four young men ready to perform for visitors. Upon entering the site, women were asked to choose from one of four Reversa products. Twelve short videos were created, featuring a firefighter, a chef, a plumber, etc. – all young, attractive and attentive. Women could also forward the site to friends, which helped create strong impact with a small media budget.

Additional campaign components included online banners, POS and a provocative viral tactic: an eBay auction of an anti-aging kit, complete with its own handsome young man. The auction was "won" by a female employee of Dermtek, and the proceeds were donated to the Quebec Breast Cancer Foundation.

Sex, of course, sells. Reversa is growing at a pace four and half times that of the category, and sales were up in all key retail outlets. The microsite attracted more than 895,000 visits over an eight-month period. More than 100 blogs talked about the campaign, while more than 30 articles appeared in magazines and newspapers – and the spot also nabbed the lead story spot on one newscast. The campaign also picked up awards from the One Show and Cannes, where it won two Gold Cyber Lions.

CMT VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers are more likely to herd kids than cattle. That's because CMT viewers are college educated, middle class suburbanites with kids¹ and 59% are women². They over-index for having kids under 17 and they love spending money on them¹. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy³, helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54⁴. For more information on this desirable audience, check out www.corusmedia.com/cmt or call Brian Bolli at 416-530-5200.





ORNGE

The Ontario Air Ambulance service – the distinctive orange helicopter that moves critically ill or injured people from an accident scene to the hospital or from rural hospitals to urban centres – needed to communicate its recent rebranding to Ornge.

Ontario is one of the few jurisdictions in North America with this type of service, and because it's publicly funded and vulnerable to the economic pressures of government budgets, Taxi needed to highlight the rebranding as well as raise the service's profile to ensure public support.

The creative sprung from a tragic insight that in travelling the highways of the province, a driver can encounter roadside shrines. Taxi decided to portray the importance of the service by focusing on these scenarios with the tagline, "Propelling Life."

TV was the primary medium in the multimedia campaign. A TV spot shows the wind blowing away makeshift shrines of flowers, teddy bears and photos. The copy reads: "Last year, 18,007 lives were saved with help from above." A shot of the helicopter comes into focus. Newspaper ads were developed as well as ambient media placed in doctors' offices and on transit systems.

The campaign has helped to reinforce the human value of this service, and won a Bronze Lion at Cannes.

CMT VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers prefer lattes to moonshine. That's because CMT viewers over-index for household incomes \$75K+ and are college educated, middle class suburbanites with kids¹. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy², helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54³. For more information on this desirable audience, check out www.corusmedia.com/cmt or call Brian Bolli at 416-530-5200.

VIAGRA

Taxi's sixth campaign for the ED brand needed to continue to position the product in a way that was approachable for the target while meeting Canadian regulations governing the way prescription products are advertised on TV. The result was "Gibberish."

Given the brand's almost iconic status, Taxi decided to create an entirely new language for it, calling it "The Universal Language of Viagra." In each of the four executions, set at a park, a bowling alley, a coffee shop and a backyard barbeque, viewers overhear a conversation (in a made-up dialect) between two friends. Their facial expressions and body language convey everything they are thinking and saying (wink, wink).

Seems everyone got it. Aided awareness for the brand is 80%, and tracking determined that while the campaign was on the air, the incidence of ED sufferers consulting their doctors reached its highest peak ever. "Gibberish" has also garnered considerable media attention and hardware: the campaign was mentioned in articles in *The New York Times* and *The Guardian* and won two Lions – Gold and Silver – at Cannes.



THE CREATIVE KIDS MUSEUM

The Creative Kids Museum, part of the Telus World of Science in Calgary, is dedicated to the belief that creativity is vital to kids' development, and was therefore designed to be a place that unleashes little ones' imaginations and encourages hands-on discovery. With its official opening last October, its executives turned to Taxi to bring that to life.

The challenge for the agency was that while the museum is intended for kids, its communication was aimed at their parents. This quickly became an insight. Adults tend to categorize things in black-and-white terms, whereas kids have no parameters, so the campaign centred around how an everyday object could become something magical if a little child-like imagination was applied.

A series of one-page print ads featured a stick, a pot and a ball, accompanied by a list of the many ways one could interpret them. While construction on the building was underway, banners were applied to perimeter fencing that asked what bulldozers were doing – digging to China, or possibly creating the world's biggest mud pie?

After the museum opened, signage in the parking lot indicated which spaces were reserved for ogres, and directed the Wicked Witch of the West to park to the left of the Wicked Witch of the East. The experience continued inside: the admission area was divided into lines for adults, kids and imaginary friends.

Tickets for the opening day sold out. Goals for membership sales were exceeded, and more people are coming to the Creative Kids Museum than expected.



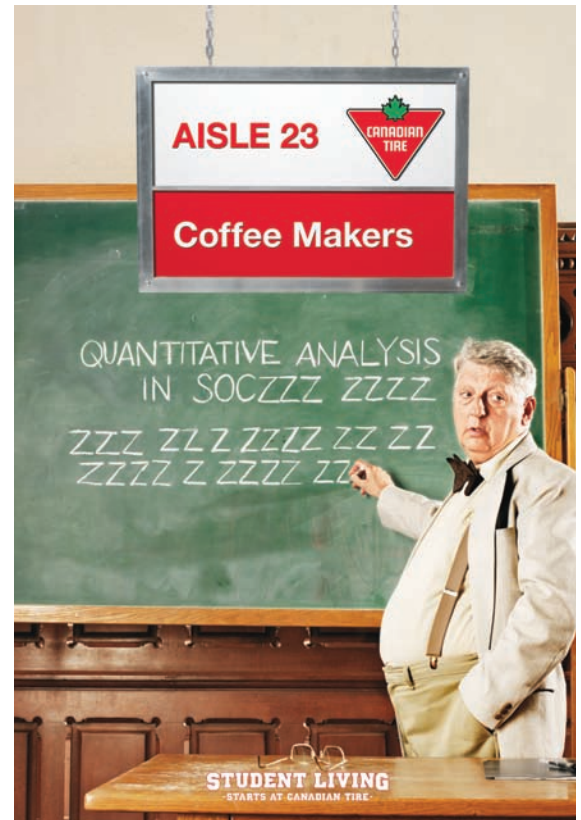


CANADIAN TIRE

On a yearly basis, Canadian Tire's marketing efforts need to support hundreds of different products and seasonal categories while building the larger brand. Last year Taxi developed the "Aisle Signs" campaign, which not only serves as a platform to promote products, but also aims to reinforce how central the brand is to Canadian families.

This year's creative – which includes more than a hundred TV, OOH, print, radio, POS and online components – continued to build on this strategy. And from a storytelling perspective, it also connected Canadian Tire to family life by introducing the aisle sign directly into the moments – big and small – that make up Canadian life.

At launch, the creative received the highest brand link scores ever reported in Ipsos Reid tracking for a new campaign; since then it has continued to demonstrate an impressive impact on advertising results. For example, in-market tracking has shown a strengthening in consumers' perception of Canadian Tire as a store that offers the wide range of products shoppers require – beyond the categories that the brand is already known for, like automotive products and tools.



CMT VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers are more likely to don a suit than a Stetson. That's because CMT viewers come from a wide range of occupations and are college educated, middle class suburbanites with kids¹. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy², helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54³.

For more information on this desirable audience, check out www.corusmedia.com/cmt or call Brian Bolli at 416-530-5200.



Ideas that make other agencies mutter,
“Verdammt, why didn’t we think of that?”



DDB[®]

Congratulations to our partners at DDB Canada on your
nomination for Strategy Magazine's Agency of the Year Award.



subaru.ca

Toronto-based Zig, no stranger to AOY, has its best showing since 2004, when it earned Silver. Judge Esmé Carroll, CEO and chairman at ACLC, found its Scream TV work particularly insightful. “It incorporates an event, PR and TV to pique people’s interest. A very clever idea.”



IKEA

Ikea had set some pretty ambitious goals for kitchens in fall 2007. The challenge to Zig: achieve an aggressive increase in kitchen sales and grow top-of-mind awareness without any additional media support. As well, the agency had to continue to chip away at the notion that Ikea's low price equals low quality, while spreading the word about the furniture retailer's design and installation services.

Building on Ikea's tradition for smart design, Zig developed the "Beauty and Brains" strategy: get on consumers' awareness list by pushing style, and move up the consideration list by showcasing function in a fun Ikea way. The structure of the campaign was simple: TV and radio were used to build mass awareness of the kitchen offering (inside and out), while newspaper and magazine ads showcased the product range in detail.

In “Fight,” a 30-second TV spot, for example, a couple is in the middle of an epic argument when the audience realizes that the kitchen’s brilliant self-closing drawer dampeners have rendered it slam-proof, and the cabinet doors don’t rattle or crash. To combat questions surrounding its ease of assembly, Ikea distributed a handout made to look like one of their standard instruction manuals at the Interior Design Show in Toronto. Visitors learned they didn’t have to lift a finger to get their kitchen properly installed.

In the end, results outpaced even Ikea's initial goals: the absolute number of kitchens sold went up 45% in a year when retail sales in Canada grew less than 4% and home improvement spending grew by only 6%. Ikea Canada actually exhausted the global supply of "Nexis Black/Brown," the cabinet style featured most prominently in the magazine and television advertising.

SCREAM TV

With more television channels than ever in Canada, and new ones emerging faster than before, Zig faced the big challenge of getting Scream TV noticed on a very small budget. As in \$50K small.

The agency opted to do something that would get folks talking. For three weeks in September, a ghost “haunted” an old Victorian house in Toronto, appearing at various times throughout the night. She was illuminated by a holographic projector and programmed to perform 40 different actions such as walking, looking down or skipping from window to window. They also released online videos of the ghost from both inside and outside the house, leaked the house’s address and started online discussions revolving around the ghost’s background.

In early October, the ghost revealed a message: "Get scared more often. Scream TV." People saw her raise this sign at the house, in a television spot and online.

For only \$50,000, over 2.1 million people discovered the campaign online, while millions more read about it in major Canadian publications like the *National Post*. Thousands saw her first-hand at the house. Scream TV, which had struggled to get subscribers, saw an immediate subscription increase of 36% (13% above its objective).

The folks at Cannes especially liked what they saw: the campaign won a Gold Lion in the Publications & Media category and a Silver Lion in the Stunts category, and Zig took Bronze for Media Agency of the Year.

[illegible]



GREENPEACE

Once at the forefront of the environmental movement, Greenpeace was being overshadowed. Curiously, in the wake of the green phenomenon, its profile was in decline. With Zig's help, the not-for-profit org hoped to get back on the map as an environmental leader.

Research concluded that most Canadians dismissed Greenpeace as an ineffectual fringe organization. Most perceptions were locked in the past, with visions of radicals chained to trees. Moreover, in the eyes of the potential donor, such actions generated a bit of press but did little to effect change. That, however, was another misconception. Greenpeace had been successful in spearheading large-scale change: major publishers like Germany's *Der Spiegel* were forced to use chlorine-free paper, and the org championed the development of Greenfreeze (an ozone-friendly refrigerator technology).

The resulting print campaign focused on that success. The mug shot creative juxtaposed the current perception of Greenpeace as radical with details of the changes it had effected, punctuated by the ironic tagline "Guilty since 1971."

To date, the campaign has generated enormous buzz, with donations showing impressive jumps since launch. It's also been recognized on the awards front, including ADCC Gold, Silver and Merit, the Cannes shortlist and One Show finalist.



HOLT RENFREW

Few Canadian brands define luxury like Holt Renfrew. While Canadians who love fashion agree that Holts is without peer, that doesn't always mean they think to visit the retailer. Zig's challenge: how to deliver hard-working, traffic-driving retail advertising to the luxury store.

The solution lay in the insight that the fashion-savvy, who live for the new collections, are driven less by loyalty and consistency and more by surprise. The agency decided to replicate this experience in the advertising by building campaigns using newspaper, direct mail and guerrilla efforts around three specific events:

- To celebrate Burberry's 150th birthday, they created a newspaper campaign that recalled the heady days of the British invasion.
- To make Holts the destination for designer shoes, they created a campaign of six full-page newspaper ads rooted in the relationship the fashion-savvy have with their shoes.
- And finally, to support the opening of a new store in Vancouver, they created a newspaper campaign using the look of architectural blueprints that featured drawings of models wearing designer clothing and accessories.

Holts is a private company and doesn't release results, but all events exceeded objectives for traffic and sales. Burberry is bigger than ever, the shoe boutique is setting sales records and the Vancouver store launch was very successful. The "Chase" campaign, featuring crazed fashionistas, also picked up ADCC Gold, Silver and Merit awards.



MOLSON CANADIAN

The Canadian beer category has changed dramatically, with value beers and super premiums polarizing the market. As a result, high-volume mainstream players like Molson Canadian have been squeezed into a no man's land between cheapest and best. To confront this challenge, Zig chose to speak to the beer's target – 19-to-24-year-olds – rationally.

Following "brand strengths audit" research, the agency determined that the target preferred a beer that's easy to drink and Canadian. No harsh Euro beers or watery US brews, thank you. To best reach them, it chose to tap into the brand's cultural provenance with the equally rational and emotional tagline, "True Canadian Taste."

To bring this to life, Zig created the "Defenders of True Canadian Taste" multimedia campaign, which included billboards, viral and TV spots, which star comedian Jason Jones of the *Daily Show*.

The results are in: advertising tracked above norm on intrusion, while message communication and purchase intent, share and volume are up in the second quarter vs. the first quarter following the launch of the new campaign.



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the
lines.

The Gazette

Words matter

Last's year's Gold winner, Vancouver-based Rethink, maintains its presence in AOY with more work that tickles the funny bone. Judge Sloan Dinning, director, brand and marketing communications at Vancity, named the agency's Playland campaign one of his favourite three: "The campaign is witty, rewarding for the consumer and fun. Isn't that what Playland is all about?"



SLICE

After years of declining ratings, Alliance Atlantis decided to completely revamp the Life Network, a specialty cable channel with programming aimed at women 18 to 49. The plan was to start from scratch with a new name, logo, schedule and target market. Enter Rethink. The agency's mission was to not only create advertising for the new network but contribute to its mandate, programming and on-air look and feel.

Following extensive interviews, the agency decided to create a women's channel with attitude, devoted to fun, sexy shows that were pure entertainment – something lacking in the Canadian TV landscape. The goal was to attract a younger, more sophisticated, more urban group of women – with the majority in their 30s – a demographic matching that of the media buyers and planners they were targeting. The net would be devoted to fulfilling guilty viewing pleasures for women. Rethink also recommended the name Slice as an "evolution" from Life, with the tagline, "My vice is Slice."

The resulting creative played off the net's status as a vice. So, for example, TV and radio spots were sponsored by the fictional "Coalition of Neglected Vices," which lobbied women to come back to their old vices. The first phase consisted of a trade launch and advertising campaign in fall 2006. The consumer campaign

launched in late February, and included print, cinema and OOH as well as ads in fitness centres and women's washrooms.

The network went live on March 5, 2007. Within three months it had increased its ratings by 20% versus Life Network ratings in the same period in 2006, and reached the targeted younger audience, according to BBM/NMR numbers.



B.C. LIONS

The B.C. Lions have experienced a strong resurgence over the past several years, which culminated with the team winning the Grey Cup last year. Yet, in 2006, average home game attendance dipped slightly. Rethink's goal: bring back the fans.

There are three types of Lions fans: hardcore fans who never miss a game, hardcore fans who generally watch the games on TV and "bandwagon" fans who attend games only if the Lions are having a winning season. All tend to be male, suburban, blue-collar and between the ages of 25 and 45. Rethink's plan was to convert more bandwagon fans into hardcore fans who would attend more home games.

The campaign was based on two insights: in the CFL, rivalries with other cities are vital; and fans love the game's speed and hard, physical nature. Print would focus on the former; broadcast on the latter.

For print, the agency created seven different ads, each showing a dejected rival fan, which ran in newspapers, Skytrain stations and at B.C. Place Stadium. Meanwhile, TV and radio poked fun at how "bandwagon" fans became hardcore fans by "watching and learning" from the Lions. When this case was written, the CFL season had yet to conclude, but season ticket sales were up 10%.

Average attendance was expected to exceed last year's, and corporate sponsorships were up 42% compared to last year.





SOLO MOBILE

With Bell Canada's repositioning of Solo Mobile as a value brand to take on Rogers' Fido, Rethink's challenge was to help rebrand the line of phones and its offerings, which had long been associated with zany ads aimed at youth.

Research revealed that cell phone "value shoppers" are of two sorts: those who seek the lowest rates and rarely use their phones, and those who use their phones a lot, often going over their allotted minutes. The latter group demands stylish phones and plans with more minutes. The strategy was to establish Solo as the most affordable option for heavy cell phone users.

Rethink decided to concentrate its efforts in the G.T.A., with limited newspaper presence elsewhere. It created 16 spots for TV and online, showing typical "heavy talkers" on their phones chatting about trivial matters. Each spot was connected to the next one, creating an endless Solo conversation. Two spots ran each week for eight weeks, starting in April, 2007. Online, consumers could see all 16 spots and answer trivia questions to win free minutes. The agency also ran outdoor, print and online banners.

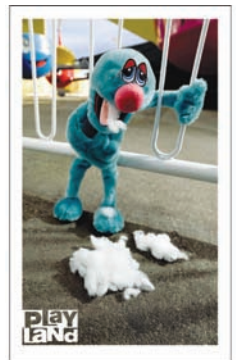
Despite being a relatively new player in the cell phone value market, and with a limited investment, week over week, Solo's activations continue to increase.

PLAYLAND

Playland, a 15-acre amusement park in Vancouver, attracts two key groups: young people from 12 to 24 and parents with small children. Rethink decided to focus on the youth group, who, according to research, wanted nothing to do with a "family-friendly" amusement park.

Based on the insight that this group wants to show they can handle danger, the agency decided to focus on visceral thrills – including side effects of the rides (from screams to nausea). But Playland's owner, the City of Vancouver, gave the agency a strict "no gross-out" mandate. The result was a campaign that slyly focused on the after-effects of visiting Playland. Print and OOH played on the idea, showing, for example, toy animals from the carnival games "throwing up" their stuffing. Two TV spots continued the theme. Online, the agency created Scream-O-Meter.com, where visitors screamed as loud as they could at their computers, and those who maxed out the meter received discounted passes. Also, a guerrilla sticker campaign posted in condos and apartment buildings throughout Vancouver included the line "Scream, we dare you," and featured the Scream-O-Meter URL.

At presstime, attendance figures exceeded targets from 2006, while online ticket sales were at an all-time high.



Ideas start as a whisper



SIRIUS SATELLITE RADIO

Sirius Satellite Radio was launched in Canada in spring 2006 with no major advertising and an initial subscriber base of 100,000. Rethink's goal was simple: increase that number and build brand awareness.

Following its launch in the U.S. three years prior, the agency was able to tap into existing research about the Sirius customer. Namely, they were early adopters, male, between 35 and 50, with above-average incomes.

In Canada, as part of its research, Rethink gave radios to consumers and asked them to log their listening habits. While Sirius offers 110 channels of content (music, news, sports, lifestyle, talk and comedy), most listeners quickly settle on three or four stations. This was the basis of the agency's insight: Each listener's Top Three was unique – and eclectic. For example, one listener loved 80s Hair Bands, Martha Stewart and BBC Radio One. The resulting tagline was "110 channels of whatever you're into."

The campaign included TV, cinema, radio and print. The print creative, for example, showed a basketball-playing punk nun, a NASCAR fan who also loves rock music and news updates and a Broadway show tunes-singing Rastafarian with a keen interest in the Weather Network.

Sirius increased its subscriber base from 100,000 in May 2006 to 300,000 in February 2007, and the brand boasts an 88% share of the Canadian satellite radio market.

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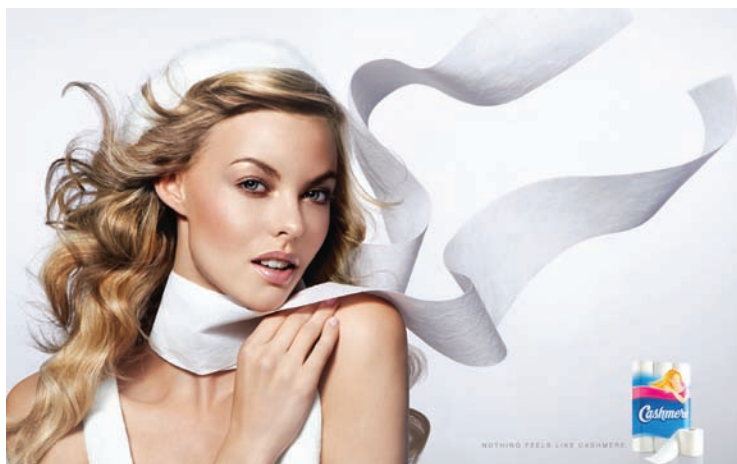
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Toronto-based John St. returns to AOY standings this year (it was last a finalist in 2003), thanks in part to TP. Judge Noel O'Dea of Target Marketing & Communication quipped that the Cashmere campaign was “breakthrough work in a wallpaper category.”



CASHMERE

Over the past two years, Cottonelle has morphed into Cashmere. Kruger (formerly Scott Paper) Products' agreement with Kimberly-Clark for use of the Cottonelle name was set to expire in June 2007, so they got to work on building the Cashmere brand to replace it.

With the old name eliminated, John St. could focus on the new brand, Cashmere. But a caveat: with Kimberly Clark expected to reintroduce the old brand back into the marketplace in the near future, an added challenge for the agency was to make Cottonelle passé.

To consumers, toilet paper brands are virtually interchangeable. Research showed that 41% do not have a brand in mind when they approach the grocery shelf. John St. determined that an audacious approach was needed to ensure Cashmere stood out.

Insight revealed that the brand's female target felt toilet paper was also about “taking care of herself” – so bathroom tissue did not have to be simply about function. And with a name like Cashmere, the agency decided to focus on a simple idea with relevance to the target: fashion.

TV and print featured a model in what appeared to be a cashmere dress, actually made of the toilet paper. The tagline: “Cashmere. Now in a bathroom tissue.” PR included a competition in which fashion students designed Cashmere dresses, while their progress was tracked at cashmere.ca. A promotion supplemented the effort.

The bold approach has worked. Market share grew to 27.3% in May 2007, up from 23.3% in May 2006 – a historic high for the product. In fact, in that time period the brand was the national market share leader, despite only being available in Ontario, Quebec and the Maritimes. As well, top-of-mind awareness and household penetration all showed significant improvements through the transition campaign.



>audio

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[and then some]

>print

>post

>video

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NEWSPAPER
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THE BAY

The Bay was looking for not only a new campaign, but a new way of doing business. For most women, the department store had become a place they might occasionally go for sales or to buy cosmetics – but not a destination for the things they enjoy shopping for. Faced with



competition from American retailers, big box chains and shopping websites, John St. concluded that a disruption of perception and behaviour was necessary to revitalize the Bay brand.

In fashion retail there are five seasons. The insight: each season is another opportunity for shoppers to re-examine the items in their lives, everything from clothing to décor. The agency's strategy was to create a major style event

based on category, brand and consumer insights. The focus was "beautiful," which had to be the filter for all the communications and merchandising to help challenge shoppers' perceptions of the Bay.

The first event, "Garden Party," launched in spring 2007. It was based on the insight that women take pride in being perfect hostesses. The theme drove all merchandising and communications inside and out of the store. The TV spot, for example, featured a fashionable hostess escorting her guests through her house, slipping off her shoes and exiting through the back entrance into a garden where a dinner party was in progress. Radio

complemented the campaign, featuring specific product categories and promotions. Street events were staged outside certain store locations, where women were handed a tulip with a card attached describing the "Garden Party" event going on at the Bay. DM, specially themed shopping bags and POS elements supplemented the effort.

The agency's second event, which launched this summer, was "Boom! The Style Revolution."

Early indications are positive for the new approach. Execs at the brand recognize that the evolution is a long-term effort, but based on feedback from internal teams and initial customer response, they say the brand is headed in the right direction.



GAY LEA FOODS

The launch of Gay Lea's Spreadables Butter was far from smooth for John St. While it was popular in Europe, Canadians were unfamiliar with the product. Meanwhile, the company hoped to use the launch of the product to build a national profile for the brand. And then there was the competition, which not only dominated the category, but cost three times less on a per-gram basis.

Research showed that consumers agreed butter's taste was superior to margarine's. They were also increasingly looking for more natural, less processed foods. John St. decided to leverage Spreadables' taste superiority and convenience.

The strategy was to question the need for margarine now that spreadable butter is on the market. With a limited media budget, the agency focused on print, OOH and banner ads. The copy? "Margarine has 14 ingredients. Milk isn't one of them" and "We made butter spreadable because they couldn't make margarine taste good."

In Ontario, while the overall butter market was experiencing a decline of 10%, Gay Lea Spreadables' dollar volume has shown an increase of 40% since the start of the campaign and a 212% increase versus the same January-to-June period a year ago.



If I had hands, I'd give you a round of applause.

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N A K E D
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WAR CHILD CANADA



While people are shocked to hear that an estimated 250,000 children around the world are being used as soldiers, that rarely translates into action. Canadians feel disconnected from the horror. John St.'s challenge was to generate media attention and jolt apathetic people into supporting the charity.

The message needed to resonate. The agency's insight: the only way to get people to act was to have them visualize their children in these wars. To do this, they created a fictional summer camp similar to the war training camps found in Africa and Asia. The campaign invited parents to register their children for "Camp Okutta" – a place where kids learn to shoot a real AK-47, throw hand grenades and run through minefields.

The creative consisted of a 30-second TV spot, four viral videos, a microsite, posters, a brochure and guerrilla advertising. The campaign launched in August, and it has already gained strong support: the charity's execs are planning to extend it into the U.K., Australia and the U.S.

TORO MAGAZINE

In a sea of men's general interest magazines, *Toro* lacked the necessary positioning and identity needed to attract young urban male readers. After much research, John St. learned that the magazine's writers were not only respected for being in-the-know on topics such as women, drinks, cigars and fashion, but prized for the wit they used to write about said topics.

That became the insight behind the campaign: use that sly voice to reach men.

The result was "What men need to know." In keeping with the tone of the magazine, print ads and TV spots offered tips. In one spot, viewers were told that, despite what they may have heard, "What happens in Vegas doesn't always stay in Vegas," illustrated by a man's clear discomfort at the office urinal. Another print ad advised readers not to iron their denim, as "Nothing says serial killer like a man who irons his jeans."

Before the plug was pulled on the magazine, it enjoyed a 5% increase in overall paid ad pages while the industry suffered a 3% decline. The campaign itself won accolades, including being shortlisted at Cannes.



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A



"It's all about casting"

C



E

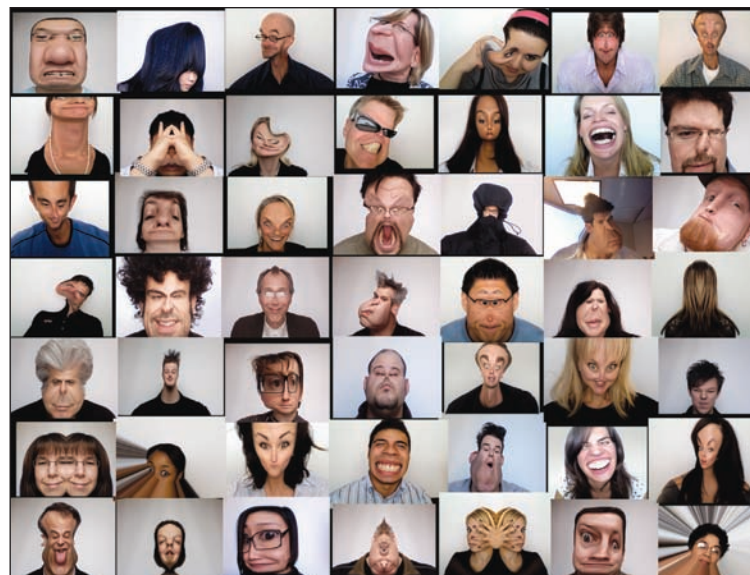
BACK (l to r): Joanna, Stephen, Angus, Peter, Ian, Emily FRONT (l to r): Cara, Kyle, Arthur, Jane, Cody, Tanner
(Missing from photo): Adam, Brian, Cheryl, Chris, Craig, Dale, David, Denise, Donald, Elana, Liz, Gerald, Heather, JJ, Jamie, Jeff, Jennifer, Jessica, Jon, Lauren, Mary-Jane, Mary-Lou, Megan, Melissa, Mia, Michelle, Nellie, Radek, Ray, Robyn, Rosa, Ryan, Sarah, Sandra, Shari, Shawna, Shayla, Stacey, Stuart, Susan, Suzanne, Tariq, Teresa, Todd, Wendi, Zaid, Zeb, Zoe.



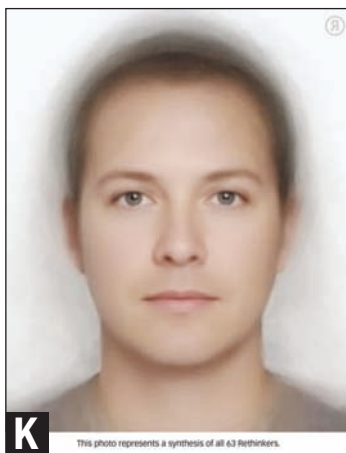
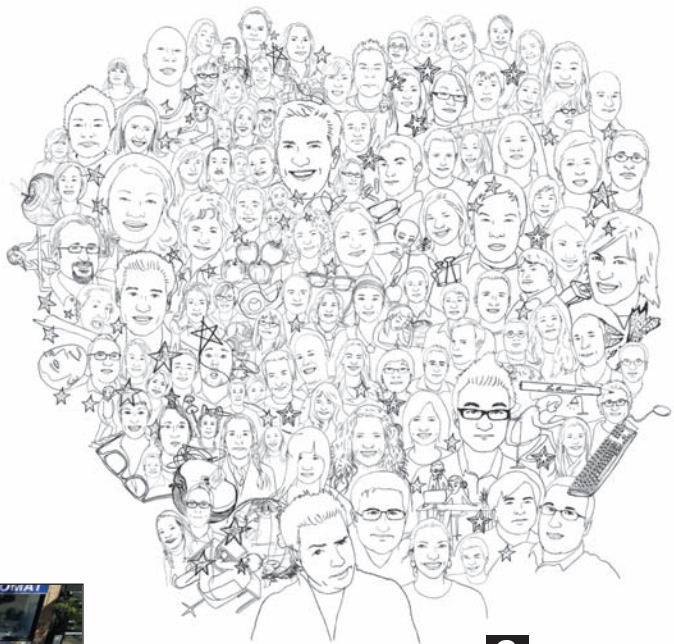
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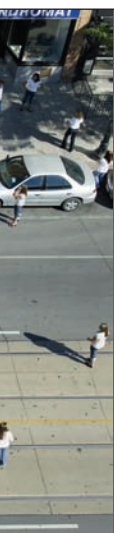
D



F



- A. BleuBlancRouge
- B. BBDO
- C. Cossette Communication-Marketing
- D. Bos
- E. John St.
- F. Dentsu
- G. Leo Burnett
- H. Lowe Roche
- I. Ogilvy & Mather
- J. Sid Lee
- K. Rethink
- L. Zig



THE PROCESS

As in previous years, this year's AOY process began with the selection of those agencies invited to compete. This was based on a poll of 50 senior creatives and client marketers from across Canada, who were given a comprehensive list of agencies and their major campaigns, and were asked which shops stood out on the basis of their work over the past year.

Points were earned based on the number of times a particular agency was singled out. The agencies that rose to the top and were invited to participate were BBDO, Bleublancrouge, Bos, Cossette, DDB, Dentsu, John St., Leo Burnett, Lowe Roche, Ogilvy, Rethink, Sid Lee, Taxi and Zig.

Each shortlisted agency was asked to submit five advertising campaigns, representing work executed for five different clients over the previous 12 months. The agencies were advised that the judges would consider their ability to work across different product categories and media.

Next, we chose the judges: six marketing execs and six agency creatives, including one international judge. They were divided into two separate groups: a creative panel of agency creatives and a strategic panel of marketers. Working in isolation, the judges gave each agency's submission an overall score of zero to 10 based on strategic insight, versatility and the ability to execute creatively.

The cumulative scores from the creative and strategic judges were then totalled and averaged, with equal weighting. The math was not only double-checked, but two editors separately performed all the calculations. The judges reported no incidents of vote coercion. The agency with the highest final score was the winner.



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THE SCORES

We know how you love the scores. So here they are: the judges' averages that determined the Agency of the Year.

Creative scores		Strategic scores		Final scores	
DDB	7.92	Ogilvy	8.4	DDB	7.93
Taxi	6.83	Zig	8.03	Ogilvy	7.53
Rethink	6.75	Taxi	8.0	Taxi	7.42
Ogilvy	6.67	DDB	7.95	Zig	7.31
Zig	6.58	Cossette	7.62	Rethink	6.62
John St.	6.08	BBDO	7.37	John St.	6.54
BBDO	5.67	Sid Lee	7.2	BBDO	6.52
Cossette	5.17	Leo Burnett	7.02	Cossette	6.39
Leo Burnett	4.92	Lowe Roche	7.0	Leo Burnett	5.97
Dentsu	4.83	John St.	7.0	Dentsu	5.78
Lowe Roche	4.25	Dentsu	6.72	Lowe Roche	5.63
Bos	4.08	Rethink	6.48	Sid Lee	5.27
Bleublancrouge	3.92	Bos	6.05	Bos	5.07
Sid Lee	3.33	Bleublancrouge	5.88	Bleublancrouge	4.9



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Whether your product is something normally carried in-store, or you simply share the same target consumer, Future Shop TV demonstrates when thinking inside the box is really thinking outside the box.

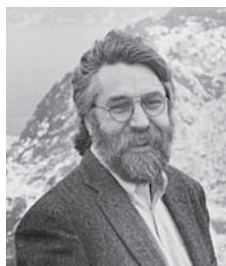


email : fstv@futureshop.com



Esmé Carroll
chairman/CEO,
ACLCL, Toronto

A Montreal native, Carroll's career in advertising began at Publicité Krohn, a boutique agency in her hometown. She moved to Toronto to work first at Cockfield Brown, and then at MacLaren Advertising, where she stayed for 17 years. She joined ACLCL 12 years ago as president and CEO, later becoming chairman.



Noel O'Dea
president/
director of
strategic
planning,
Target
Marketing &

Communications, St. John's
After a series of previous lives – as commercial fisherman, brand manager at McCain Foods and university professor at Memorial University – O'Dea formed Target in 1980. The agency, with a staff of 45, has gone on to win Gold everywhere from Cannes to London International, New York Festivals, the Crystals and the Cassies.



Nicolas Massey
co-founder/CD,
Amen,
Montreal

After studying business and fine arts, Massey realized he could fuse both into a career as an adman. He left his native Montreal for Quebec City to start 18 février. After three years, he returned to Montreal and with Carl Grenier of Zoom Média founded Amen in 2003. The agency has since won *Communication Arts*, *Applied Arts' Design & Advertising* and *Créa* awards.



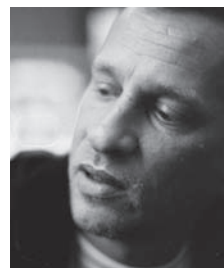
Susan Murray
EVP/CMO,
Y&R, Toronto

Murray entered the ad world at Case Associates, and moved three years later to Y&R, where she has built a 21-year career. Her roles have included GM and head of the agency account group, as well as top positions in human resources, new media and business development. She has been CMO since 2005.



Craig Redmond
VP/CD,
Grey
Vancouver

Redmond began his career in Hong Kong, working at Y&R, DDB and Ogilvy before returning to Canada in 1994. He landed in Toronto as senior copywriter at Leo Burnett on the Bell account during the telecom wars. He then spent two years at Vancouver's TBWA\ and five at BBDO in Toronto before returning west to become CD at Grey in 2005. His work has won at Cannes, *Marketing* and the Lotus Awards.



Mark Waites
joint CD/
partner,
Mother,
London, U.K.

Waites started his career in London working at agencies including BMP, Legas Delaney and O&M. He co-founded Mother 11 years ago. It was voted Agency of the Year by *Campaign* magazine in 2001 and 2002, and Waites and his creative partner Robert Saville have been voted Creative Directors of the Year more than once. Mother opened offices in New York in December 2003 and in Buenos Aires in late 2005.



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Let's celebrate this nomination with toast.**



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Jason Anderson
head of marketing,
Xbox,
Microsoft
Canada,
Mississauga

Anderson studied business prior to entering the marketing realm, joined P&G as assistant brand manager and later went to AT&T as a product manager. He then moved to telecom, spending six years at Bell ExpressVu as director of marketing, where he was part of the original management team that launched the service. He has been with Xbox since 2003.



Andrew Barrett
VP marketing,
LG Electronics,
Toronto

Barrett began his career in packaged goods at P&G and then went to Pillsbury. He segued from baked goods to beer, and was VP Marketing at Molson for 2 ½ years during the brand's "I Am Canadian" campaign. He also worked agency side at JWT for three years before joining LG in 2006. He is the brand's first VP marketing in Canada.



Harvey Carroll
VP marketing
North America,
Labatt
Breweries
of Canada,
Toronto

Carroll began his marketing career at Kraft Foods Canada in 1993, prior to joining Labatt in 1997. Since then, he's held a number of brand and director assignments on both the Oland and Labatt side of the business, including Alexander Keith's, Stella Artois and Labatt Blue. He was promoted to his current post in 2005.



Sloan Dinning
director, brand
and marketing
communications, Vancity, Vancouver

Dinning spent the first 12 years of his career at some of Canada's leading advertising agencies, including MacLaren McCann as account director and, prior to that, Cossette. In 2004 he moved client side, joining Vancity, the country's largest credit union.



Mike Dombrow
director of
marketing,
Wal-Mart
Canada,
Mississauga

After running the family housewares business, in 1995 Dombrow joined Shoppers Drug Mart, where he stayed for six years in various posts, including director of regional marketing for Ontario and director of national operations. He joined Wal-Mart Canada five years ago.



Cintia Hudon
marketing
manager,
Liz Claiborne
Canada,
Montreal

Hudon worked as a menswear buyer for department store Les Ailes de la Mode while completing her degree in marketing. She joined ad agency Marketel in 1997. By 2002, she had returned to her fashion roots as marketing supervisor at Mexx Canada (later bought by Liz Claiborne). Today, her portfolio of brands includes Lucky Brand Jeans, DKNY Jeans, Mexxsport, Liz Golf and Claiborne.



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— Appointment — Notice

Ania Lindenbergs

General Manager, Executive Vice-President



Terry Johnson, president and chief executive officer of Allard Johnson Communications, is pleased to announce the appointment of Ania Lindenbergs (formerly Russocki) as general manager and executive vice-president of the agency's Toronto office.

Prior to joining Allard Johnson, Mrs. Lindenbergs held senior leadership positions at top agencies in Toronto, New York and Poland. Most recently, she served as chief executive officer of Arnold Worldwide in Toronto. She also brings client-side experience, having been assistant vice-president of marketing communications at Rogers AT&T.

Allard Johnson, a leading advertising and marketing agency, is a member of the MDC Partners group (TSX:MDZ.A). The agency celebrates its fiftieth anniversary in 2008 with over 120 employees and offices in Toronto and Montreal. Allard Johnson works with diverse brands including Wal-Mart, Royal Bank Financial Group, Purdue Pharma, Subway, The Keg, Dairy Farmers of Canada, Trojan and Rub A5/35.



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aooy hall of fame

1990

Gold: McKim Advertising
Silver: Cossette
Communication-Marketing
Bronze: Baker Lovick Advertising

• • •

1991

Gold: Chiat/Day/Mojo
Silver: Baker Lovick:BBDO
Bronze: MacLaren:Lintas

• • •

1992

Gold: Chiat/Day
Silver: Ogilvy & Mather
Bronze: MacLaren:Lintas

• • •

1993

Gold: Geoffrey B. Roche
& Partners Advertising
Silver (tie): McKim Baker Lovick/BBDO,
Taxi
Bronze: BCP

• • •

1994

Gold: MacLaren:Lintas
Silver: BBDO Canada
Bronze: Geoffrey B. Roche & Partners
Advertising

• • •

1995

Gold: MacLaren McCann
Silver: BBDO Canada
Bronze: Leo Burnett

• • •

1996

Gold: Leo Burnett
Silver: Palmer Jarvis Communications
Bronze: BBDO Canada

• • •

1997

Gold: Roche Macaulay & Partners
Advertising
Silver: Palmer Jarvis Communications
Bronze: Leo Burnett

1998

Gold: Roche Macaulay & Partners
Advertising
Silver: BBDO Canada
Bronze: Palmer Jarvis DDB

• • •

1999

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris Lintas
Bronze: Young & Rubicam

• • •

2000

Gold: Palmer Jarvis DDB
Silver: Taxi
Bronze: MacLaren McCann

• • •

2001

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris
Bronze: Taxi

• • •

2002

Gold: Taxi
Silver: Bensimon-Byrne
Bronze: Zig

• • •

2003

Gold: Taxi
Silver: Palmer Jarvis DDB
Bronze: Downtown Partners DDB

• • •

2004

Gold: Taxi
Silver: Zig
Bronze: DDB

• • •

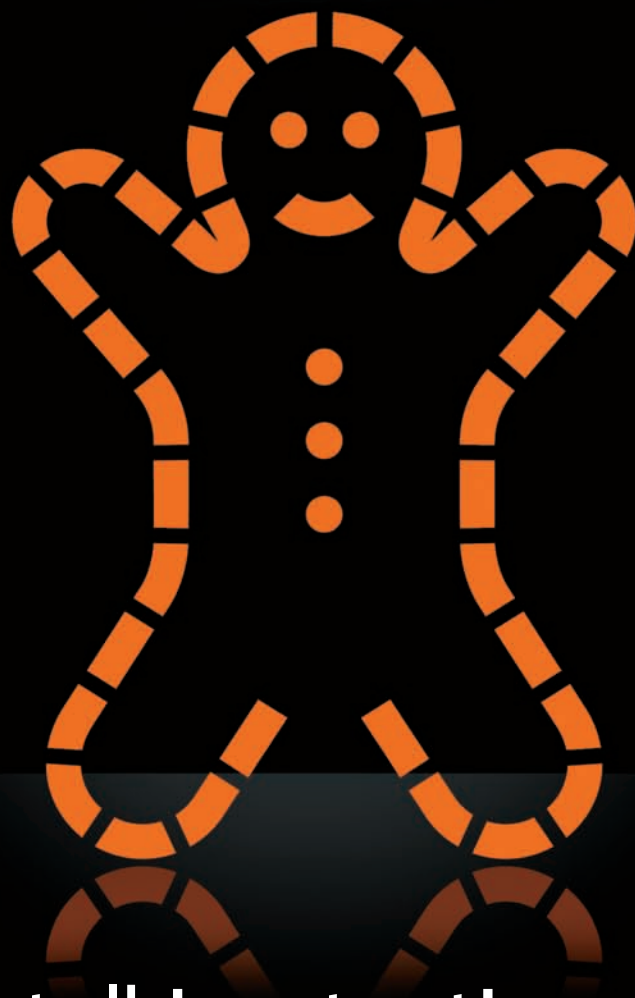
2005

Gold: Taxi
Silver: Rethink
Bronze: BBDO

• • •

2006

Gold: Rethink
Silver: DDB
Bronze: Lowe Roche



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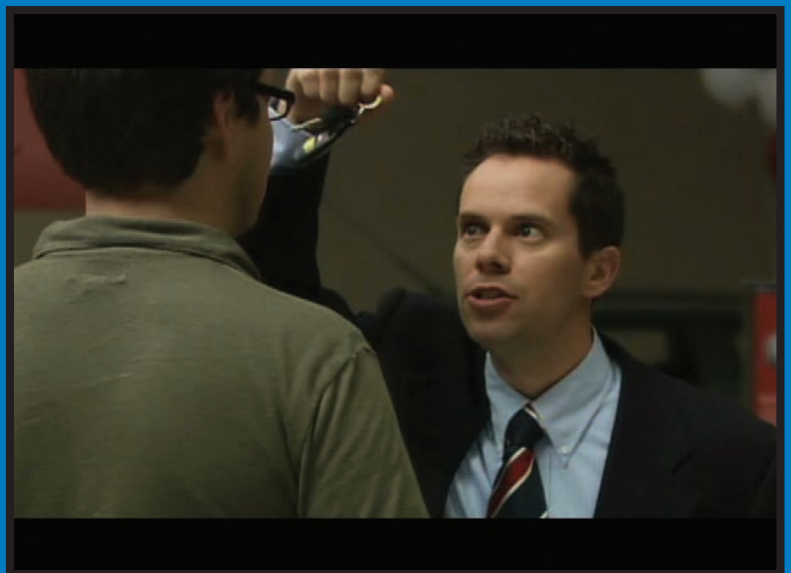


F I L M S



Director	Tim Hamilton
DP	Douglas Koch
Executive Producer	Paola Lazzeri
Producer	Jennifer Base
Agency	MacLaren McCann
Agency Producer	Julie Caniglia
Art Director	Nicole Ellerton
Copywriter	Gary Lennox
Client	Staples
Title	"Heiress"

Director	Tim Hamilton
DP	Douglas Koch
Executive Producer	Paola Lazzeri
Producer	Jennifer Base
Agency	Rethink
Agency Producer	Ann Rubenstein
Art Director	Lisa Chen-Wing
Copywriter	Rob Tarry
Client	Mr. Lube
Title	"The Keys"



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Contacts: Paola Lazzeri , Michael Schwartz

Big ideas. Big impact

IT'S THE RETURN OF THE B!G AWARDS!

◀ By Mary Dickie ▶

Last year, in an effort to get a sense of the scope of work agencies are doing **beyond conventional advertising**, *strategy* inaugurated the B!G Awards. In contrast to awards based purely on advertising prowess, these are designed to explore the range of contributions agencies make to their clients' business in other realms, such as internal branding, shaping customer experience and developing new products.

The B!G Awards celebrate projects for big brands. We invited agencies to submit case studies from clients that have media budgets of over \$20 million, whose business results in at least \$2 million in revenue for the agency. The deep pockets focus indicates that these are players with the resources to outsource projects to any partner they desire, so choosing their agency over consultants is a big vote of confidence.

The entries highlight the insights and solutions the agency has made to solve a broader business problem, and the ultimate outcome of those contributions. We asked our eminent judges to evaluate each case study in three areas: strategy, creativity and impact. Here are the results...



NICOLE DUBÉ

director of marketing,

Fédération des producteurs de lait du Québec

Montreal-based Dubé's marketing expertise spanned the pharmaceutical, pay TV and retail industries before she joined the Fédération in 1984. She is also active in the Publicité-Club de Montreal.



LAWRIE FERGUSON

SVP marketing, Coast Capital Savings

Since 1990, Vancouver-based Ferguson has developed strategies to enhance the credit union's position in the industry. Under her leadership, CCS was recognized as Marketer of the Year by the BC chapter of the AMA. She is also on the board of the Surrey Foundation.



ALAIN GIGNAC

partner, Saine Marketing

Montreal-based Gignac's expertise ranges from marketing and graphic design to advertising and database management. He has worked for Identica Branding & Design, Cossette and Blitz Direct, Data & Promotion on brands including Air Canada, Bell, Canada Post and Molson.



PATRICIA MCQUILLAN

founder and president, Brand Matters

Toronto-based McQuillan started Brand Matters, a leading Canadian brand consultancy, in 2000, following 12 years of brand management with Royal Bank of Canada, TD Waterhouse and Kraft Canada. She also serves as a director of the Multiple Sclerosis Society.



MIKE WELLING

president and brand strategist, Doug Agency

Toronto-based Welling spent 22 years in the world of consumer packaged goods – mainly with Unilever, where he worked on such brands as Dove, Becel and Knorr – before moving to the agency side a year ago. He also co-chairs the fundraising campaign for the Marketing Communications Education Trust.

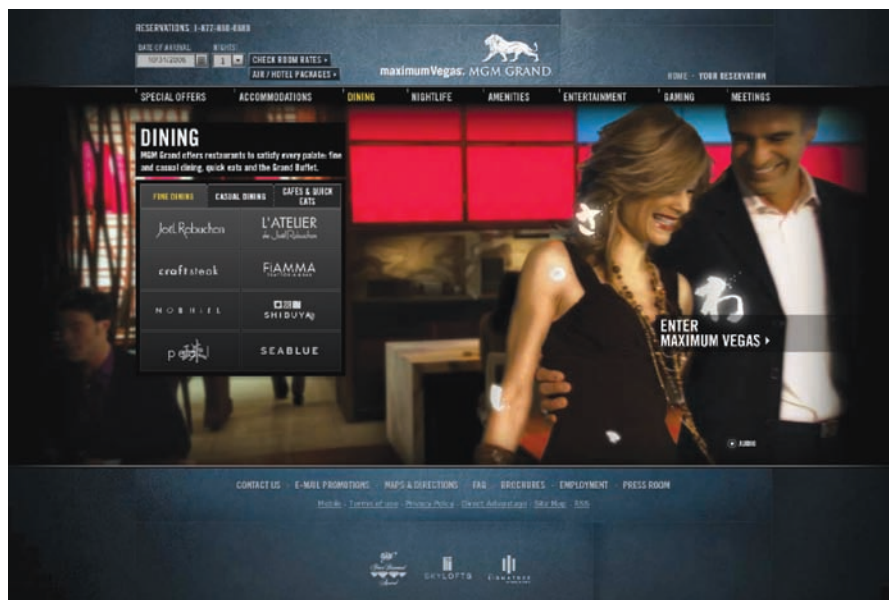


KEN WONG

associate professor, Queen's University

Wong teaches business and marketing strategy at Queen's School of Business in Kingston, and is co-author of the textbook *Basic Marketing*. He has also taught at Cornell, Carleton, Radcliffe and Harvard, and is an inductee into the Canadian Marketing Hall of Legends.

Sid Lee's Grand impression



Last year's BIG winner makes it two for two by adding a seductive tour to the MGM Grand website

Challenge

The MGM Grand Hotel & Casino in Las Vegas is one of the largest and best-known hotels in the world. But competition is stiff in Sin City, with other hotels offering gimmicks including 109-storey observation towers, Venice-style canals and Coney Island themes.

How could the Grand stand apart from the crowd and achieve its goals of increasing on- and offline reservations by 5% and the average room rate by 3%?

Insight

The team at Montreal's Sid Lee started with the fact that most people book their vacation destinations online.

eMarketer.com found that online travel purchases increased by no less than 90% between 2000 and 2002 — a trend that has continued, with growth between 15 and 30% annually.

Sid Lee decided that positioning the MGM Grand as a high-quality experience was the key to attracting more clients, and that they would have to be won over during pre-book online visits.

BIG Idea

First, Sid Lee convinced MGM Grand to spend most of its marketing budget on a lavish website presentation. To seal the deal online, attractive hosts take visitors on a 90-second virtual journey around the hotel's luxurious amenities, including entertainment, dining, spa facilities and, last but not least, accommodations.

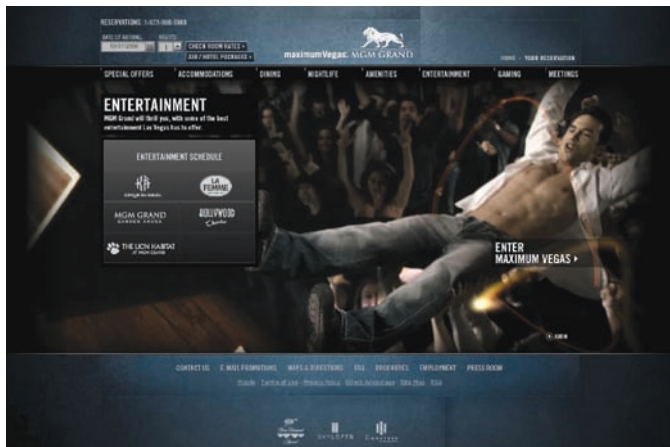
Sid Lee figured that if MGM Grand offered the most compelling online enticements, potential customers would be more likely to book, and if they were convinced that it had the highest-quality amenities, they would pay a premium.

To drive consumers to the website, banners were posted on travel sites including Destinationcoupons.com, Tripadvisor.com, Virtualtourist.com, Yahoo!travel.com and Fodors.com.

Impact

Over the past year, the MGM Grand saw an 8.8% increase in telephone reservations and an impressive 25% increase in online bookings. As well, the average daily room rate increased by 5%.

MGM also scored increased spending on its entertainment offerings, not to mention international recognition for the site in the form of a Bronze Lion at Cannes this year and Best in Show at the Digital Marketing Awards in 2006.



Lawrie Ferguson

"The goal is to show examples of agency thought leadership that goes beyond campaign contributions. Sid Lee's work for MGM Grand is a fine example of this.

"The agency scored strategy points in their ability to take the insight that most travellers pre-shop their vacation online, and reposition the client's dollars to an online 'immersive journey through the MGM Grand.' The video

gives the viewer a real taste of the MGM experience, fully delivering on the conception to execution points. Sid Lee also demonstrated the impact of this new strategy as MGM surpassed their bookings goals."

Ken Wong

"The most measurable idea was Sid Lee's MGM Grand project. It wasn't just that it provided the detailed metrics most others did not – which arguably is inherent in the technology used versus

The judges have their say: Why Sid Lee has the golden touch once again

other campaigns – it was the alignment of creative and execution with very precise business objectives. To me, these were big ideas not just in the insight that drove them, but in the fact that they went places few had gone before."

Mike Welling

"Sid Lee's MGM campaign was a great example of the agency being challenged with the client's business objectives and then having the opportunity to identify how to attack the challenge rather than just execute. Many agencies, large and small, can offer very valuable

strategic counsel, if only they are asked."

Alain Gignac

"Sid Lee's Vegas campaign is all about consumer experience. I believe this campaign communicates the target audience's desires and aspirations. A true brand experience – no wonder it performed so well on every front. Clever, clear and sexy!"

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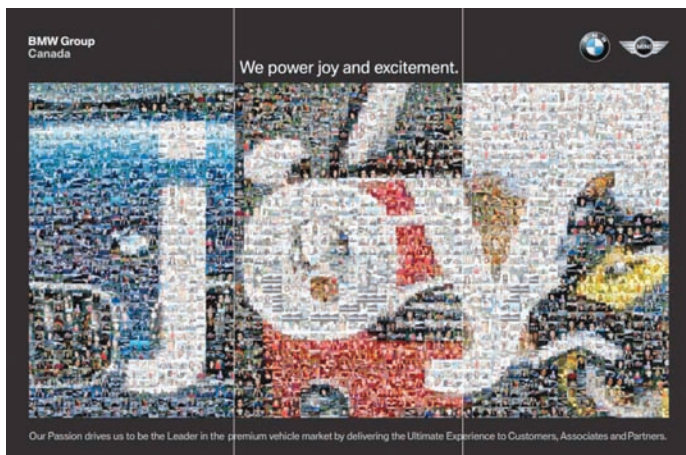
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Cundari's internal drive for BMW



Challenge

Charged with rebranding the venerable luxury automaker in Canada, the Cundari team changed just one word of BMW's tagline – from "The Ultimate Driving Machine" to "The Ultimate Driving Experience" – and saw the opportunities unfold to shift gears from a product focus to a richer experiential one. But before they could shift again, this time to The Ultimate Customer Experience, they had to bring BMW's employees into the loop. How to ensure that the BMW Associates – the ambassadors of the brand – were on board with the campaign's potential and purpose?

BIG Idea

Cundari designed a new internal culture for the company based on the motto We Power Joy and Excitement. First, a teaser email blast was distributed among employees to build interest around the new culture's launch at BMW's annual All Associates Meeting, as well as a video montage of classic movie clips featuring BMW cars and motorcycles.

At the meeting, Cundari and BMW unveiled a photo mosaic spelling out the word "Joy," composed of hundreds of employee pics, plus their comments about working for the company. The image was posted on the BMW Group Canada's intranet site and given to all employees on a CD. When employees scan the image with a mouse, the individual thumbnails explode into a larger window that displays their picture and quote. This became the campaign's visual theme, and was included in all communications around the launch.

Impact

BMW has been able to leverage the initiative further with the creation of We Power Joy and Excitement thank-you cards, themed events and internal contests. As well, its success has led BMW to ask Cundari to create another internal cultural project for BMW Financial Services.



The judges have their say:

Mike Welling

"What was wonderful about the BMW example was how actively an internal marketing campaign to quickly and dramatically influence employee behaviour from the top down was embraced. Not only was the intended business strategy communicated to employees, but it recognized that they too are consumers and have to buy in to the proposition, and it was done in a very creative fashion designed specifically for that purpose."

Ken Wong

"In the world of experience-based marketing, customer loyalty and employee loyalty must go hand in hand. Everyone says it, BMW found a way to do it (and to do it well)."

Patricia McQuillan

"The BMW internal branding campaign addresses a growing need in Canadian business – how to sustain employee engagement post-brand launch or repositioning."



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Cossette and SDM watch boomers' health



The judges have their say:

Patricia McQuillan

"Loyalty is one of the biggest strategic challenges in our industry today. Cossette did a great job in developing the HealthWATCH brand through the delivery of tangible, loyalty-engaging benefits."



Challenge

With pharmacy services increasingly being offered by mass merchandisers and supermarkets, how could Shoppers Drug Mart increase awareness of its offerings, particularly its HealthWATCH program, amid all the competition?



Cossette's boomer-friendly HealthWATCH toolkit for Shoppers Drug Mart includes (clockwise from top left) My File, Med Ready, My Meds and Pharma Track.

B!G Idea

As aging baby boomers become increasingly aware that they are not, in fact, invincible, they are placing a larger value on their health. Cossette decided to help the retailer reach out to this rich demographic by positioning itself as the pharmacy that allows them to take control of their own health care. How? By making its HealthWATCH services not just a useful system of tracking prescriptions, but a symbol of personalized health and wellness.

The first step was to come up with the umbrella slogan "My Health. My Way." Next, Cossette designed and produced a toolkit of products and services including My File, a portable medication history; My Meds, a customized system to help consumers manage their medications; Med Ready, which makes the prescription delivery process smoother; and Pharma Track, which features health information and advice for consumers.

A video was produced to educate Shoppers' staff on the initiative, and print, POP and direct

mail advertising spread the word to consumers. And Shoppers' first TV advertising in several years, a 60-second commercial, appeared to reinforce the message.



Impact

Pat Chapman, director of communications at Shoppers Drug Mart, says the campaign has been a huge success. "We're very pleased with our new HealthWATCH program, because customers have told us that they like the services," she says. "One customer said, 'I love your automated prescription refill service; it works like a charm and is so convenient.'"



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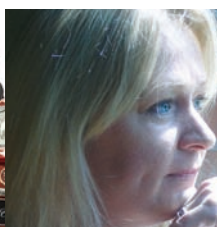
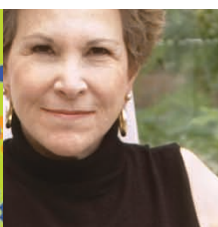
◀ By Patti Summerfield ▶

Strategy continues to dole out the hardware – and the folks at media agencies should feel pretty cocky after another year of stellar work.

In our annual search for the best of the bunch, we invited hundreds of media sellers from across the country to evaluate the calibre of the media agencies they've worked with over the past 12 months.

Evidently, they're pleased. From TV to online to events, the industry is on a roll. The apparent new mantra: there is no limit to innovation. And this year's winners – from agencies to media directors to our Next Media Star – prove it by marrying shrewd strategy to creative executions.

Here, we profile the best.



Visit strategymag.com to learn how we crowned the Best Media Agencies, Media Directors and Next Media Star of 2007

FEB

Colette Berry is an undaunted media hero working for valiant results with Initiative Media.

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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	




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Triple crowns

It was a surprise to us, too. Some you know quite well; others, less so. So we're profiling the country's top media directors: tracing their careers, uncovering the secrets to their success and asking them to pick their proudest media coup of the past 12 months.

Yes, it's Sunni. Again!

The reigning queen of media pulls focus on the next new thing



It's no surprise to find Sunni Boot tops in this category again this year. Her enthusiasm for media is unflagging, and this, coupled with her boundless curiosity, has kept her at the top of her game.

When she started

at Ronalds-Reynolds right out of high school, Boot knew nothing about advertising but almost immediately fell in love with media. "It was a summer job. It's just been a long summer," she says jokingly. "To this day, I feel privileged and thrilled." In 1987, Ronalds-Reynolds merged into FCB, and in 1992 Boot formed Optimedia Canada as a stand alone media company. In March 1998, Optimedia was relaunched under the Publicis banner.

Today she may be CEO, but she definitely doesn't just sit in the corner office running the company – in fact, her "office" is in the centre of an open-concept space. And she remains very involved in her clients' businesses. "You have to create the next new thing, look at things in new ways," she says. "Nobody is going to reward me for managing an office; they can hire an office manager for that. The executive team and I are hands-on."

"Our clients, from CEO to assistant, all have accessibility to us as a company and as executives. It's the same for our media partners and our employees – after all, we are in the service business. Let's not forget that."

Along the way, Boot has been active in furthering the industry as a board member for almost every industry organization, from the CMDC to BBM to the Canadian Film Centre. In 1987, she was one of the founders of the Concerned Children's Advertisers. Boot has also grown up with several of her clients, including General Mills, Hasbro, and Nestlé, which have been with the agency since the 70s.

Boot attributes a lot of the agency's success to its talented young people. "They wake up every morning asking, 'What can I do for the client?'" she says. "You cannot train for that. It's that fire in the belly – you either have it or you don't."

Sounds like a pretty good description of Sunni Boot, doesn't it?

Q&A

What are your strengths as a media director?

I honestly believe my success is because of our senior management team. We have been together for over two decades. It's a huge strength. We are individually and as a group as excited and stimulated today as when we started. We love the business.

What media campaign from the last 12 months are you most proud of?

L'Oréal Luminato. When I found out about this wonderful medium called Luminato (a 10-day festival of culture and arts in Toronto this past June) – and because I work closely with L'Oréal on a corporate basis – it just seemed to me that there was a shared vision that the two could work together. I think I was more of a matchmaker than a planner in this case.

Seems anything and everything is a medium these days. Is this a good or bad trend? Where do you see it going?

Everything is definitely a medium. I don't think it's either good or bad; it simply is a trend. What I believe is going to be very important for us, as media people, is to do it appropriately and be sensitive to what that medium is.

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A commitment to being there pays off



Tatania Tucker was born under a lucky media star. Her 20-year career has included working with the industry's top people, at the top agencies for the top brands

– and even a stint on the media supplier side for the *National Post* launch.

It all started at JWT, which hired Tucker as an assistant planner. She later moved to Bates Canada, then joined MacLaren McCann to work with media great Hugh Dow as supervisor. Her next step was to sign on with Sunni Boot and Debbie King as they were launching ZenithOptimedia. From there she joined Doner Canada to run the media shop before getting the call from Bensimon Byrne in December 2004.

"The stars have aligned themselves quite often," she says. "I worked on Molson during the I Am Canadian years and Mazda for the launch of ZoomZoom, and I pitched with Sunni and Debbie and won the Dreamworks business when it was becoming big in Canada. Now it's a whole new world. I'm building a department based on my and Bensimon Byrne's beliefs."

Tucker began at Bensimon as a department of one to work on Hyundai business. That first month she ended up working Christmas Eve until 11 p.m. and did a lot of second-guessing her decision. But since 2004 her media group has grown to a staff of eight, and the billings have grown from \$30 million to almost \$70 million. Part of the increase is due to adding the Hyundai Dealers Association account to the Hyundai corporate business, a feat that involved travelling across Canada with the client to talk with all the dealers to actually help form the association.

Customer service and commitment are the keys to Tucker's approach to media. She admits to being at the Hyundai office more often than not, and says it helps her to become part of the client's business and a true partner.

"I think it's an emerging trend, this move towards customer service," she says. "We're no longer a commodity service. When it comes to planning, it's about service, understanding and being there. I need to be hands-on every single day."

Q&A

What are your strengths as a media director?

My greatest strength is that I'm doing this interview on my day off as I'm driving to Hyundai for a meeting. I'm either very stupid or very committed. I'm committed to media as a discipline, to my clients and to developing, growing and empowering my team.

The campaign you're most proud of?

One of our greatest home runs this year was the Quebec-specific *Le Banquier* (*Deal or No Deal*) sponsorship and product integration for Hyundai. It's a good example of how we can go far beyond a simple media buy. It also illustrates the importance of understanding regional challenges and opportunities.

This category-exclusive program for Hyundai included billboards, 30-second spots and full product integration on stage with the show's host, Julie Schneider, enticing a mother of twins to take the banker's offer plus a brand new Elantra. The car was fully equipped with two car seats and a year's supply of diapers, which showcased the large trunk when it popped open to reveal the diapers.

The car was the star of the show for a full two minutes in the number one show of the night. As well, there were two on-stage product integrations plus a dedicated online contest. The program over-delivered on audience, and we have renewed our sponsorship.

Everything is a medium. What are your thoughts on the trend?

Media is everywhere. In some instances it's the stunt for the sake of the stunt, but there will be a cull of the herd. We need to do so much more now to understand how everyone interacts with every one of the 1,000 exposures they encounter, and do more of a deep dive into the client's business and target. The deep dive of yesterday is a shallow splash today.

TATANIA TUCKER, MEDIA DIRECTOR, BENSIMON BYRNE

Media in the creative midst

Inspiration blooms in a collaborative atmosphere



When Chris O'Hara landed at Sharpe Blackmore Euro RSCG six years ago, he found the ideal spot for exercising what excites him most about the media business: being a hands-on planner, exploring the creative potential of media and working in close collaboration with the creative end of the business.

"I literally sit in the middle of the creative department, so there's a lot of interaction, which I think helps make some of the best media plans," he says.

O'Hara interned on the creative side of the business at JWT 10 years ago, but after getting his first job at Optimedia, he knew media was where he wanted to be.

At Sharpe Blackmore, where he landed after stints at Thompson Enterprise Media (now MindShare) and the now-defunct Ammirati Puris, he helms a three-person department where being a hands-on media director is definitely a prerequisite. A diverse group of clients means reading target groups that range from 14-year-old male video gamers for Intel to well-heeled CEO types for the shop's biggest media client, Volvo (for which it handles all corporate and dealer group advertising). The agency's media roster also includes Red Lobster, Select Comfort (the Sleep Number Beds) and computer wholesaler CDW, as well as project work for Intel.

O'Hara works closely with the creative department throughout the planning process, beginning with a media briefing session at the same time as the creative department's and scheduling brainstorming sessions with them along the way.

"If they know we're going to be booking magazines, maybe one of their ideas looks great as consecutive page ads or there's an execution that works better in one title than another and we'll set up the plan that way. It gives more synergy between the message and the medium."

O'Hara describes his approach to media planning as intuitive. "Research is good to have, and it's essential for the due diligence you owe your clients, but from a day-to-day standpoint a lot of it is common sense," he says. "You have a pretty good idea what is going to be the right fit for your brands."

Q&A

What are your strengths as a media director?

First, it's about having a team you can trust. And I'm still involved on a day-to-day basis. Being hands-on helps me relate better to the agency's other departments, too, because I'm working with them constantly.

The campaign you're most proud of?

Volvo's 2006 launch of the C70, a hardtop retractable convertible. We worked with The Weather Network and developed the Rain or Shine Weather Report. A couple of times a day, the announcer would say whether it was going to rain or be sunny in the top 10 markets across the country, and the cool thing was a little C70 in the report for each market: So in Toronto, if it was going to sunny, the roof was down; if it was going to rain in Winnipeg, the roof was up. It was a way to have our product interacting beyond the standard 30-second commercial. And it was the first time The Weather Network put a product right in the weather report.

Everything is a medium. Is it still effective?

We're at a saturation point. A while back, Nike debuted big vinyl banners on cranes – something that had never been used for consumer or brand advertising. Now companies are trying to sell them all the time. Anytime you do that, it's going to break through the clutter – if you're first. But once you get six or seven advertisers doing it, it's just an advertising medium.

CHRIS O'HARA, MEDIA DIRECTOR, SHARPE BLACKMORE EURO RSCG

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Media Monde

Here's what the award-winning agencies have been up to over the past 12 months: their best plans, new accounts, new staff and, in a couple of cases, new digs



The zenith of all agencies

This year, its media plan for Luminato shone. Up next, the country's golden agency gets even closer to the consumer

Locations: **Toronto (top left), Montreal (right), Vancouver**
Number of employees: **125**
Notable clients: **Nestlé, L'Oréal, HP, General Mills, Kia, CIBC, Wal-Mart Canada**

GOLD ZenithOptimedia

ZenithOptimedia is tops again, likely because it is never content to rest on its laurels. Over the past 12 months, its *raison d'être* has become, more than ever, to get close to the consumer, thanks to a new proprietary system being used by the global network that places the consumer at the heart of the planning process. The system is new to the network and is now being used to shape 2008 plans.

"We put ourselves in the consumer mindset as we look for communications vehicles," explains agency president and CEO Sunni Boot. "[Our goal is] advocacy. We want these consumers to be advocates of our brands."

ZenithOptimedia was already consciously working to engage consumers. A good example is the year's highlight: L'Oréal's involvement with Luminato, the 10-day festival of arts and creativity held in Toronto this past summer, which showcased consumer interaction with the brand. The cosmetics giant was the fest's "partner in creativity," which is an extremely powerful sponsorship line, says Boot. Add to that the shared values of the partners – creativity, diversity and accessibility – and the pairing is even stronger.

In addition to participation in all of the event's advertising, brochures and PR, there were special brand experiences developed for several of L'Oréal's brands, including Vichy Carnalisma. It included a healthy skin in the sun centre with a kid's learning zone and on-site photos to show consumers the sun's UV damage on their skin. Redken and Maybelline New



York enhanced their hip and urban brand positions with an on-street hair salon and makeup studio featuring haircuts and makeup demonstrations. The Garnier brand participated in the opening night of the festival with a concert and a Garnier oasis offering fruit smoothies inspired by the fruit essences of the products.

"The festival was the medium," says Boot. "[L'Oréal] activated Luminato activities that aligned to both the creative aspects of the festival and the individual brand values."

Along with training staff to think like consumers, for the past few years ZenithOptimedia has been casting a wider hiring net to attract different talents to the agency. Boot says that while mass touchpoints are still important, it's not enough in today's complex world. To that end, the agency has been building its digital group as well as bringing in people to complement its abilities in multimedia

Left: When L'Oréal met Luminato, it was powerful, says Sunni Boot. It was also a highlight of the year for the agency
Above: Zenith's Toronto office (left) with Boot seated in all black; Zenith's Montreal office

GOLD ZenithOptimedia



and experiential programs. One of the new hires is Judy Watson, who arrived in August from Canoe to be director of ZED Digital. On the account service side, David Hall joined in June after five years at Rogers as promotions director. He oversaw integrated brand strategies.

A lot of the top campaigns out of ZenithOptimedia this year reflect its increased focus on experiential and digital work. For example, an online push for Nestlé Singles – single portions of Aero and Kit Kat bars – featured characters for each brand and an opportunity for consumers to send candy e-grams with messages to their friends. The agency also helped Hasbro celebrate the 50th anniversary of Play-Doh with a campaign targeting both kids and parents. Online and on-air messages were synchronized, and on the experiential side, Play-Doh sponsored a mall tour for kids and their moms.

On the business side, while it lost Pfizer as part of a global review it did not take part in, most of the agency's growth has come from existing clients. It will also be busy working on new client 20th Century Fox and defending its Media Agency of the Year title, of course.

Left: Eleven of L'Oréal's brands, including Lancôme and Matrix, were front and centre at Luminato this June

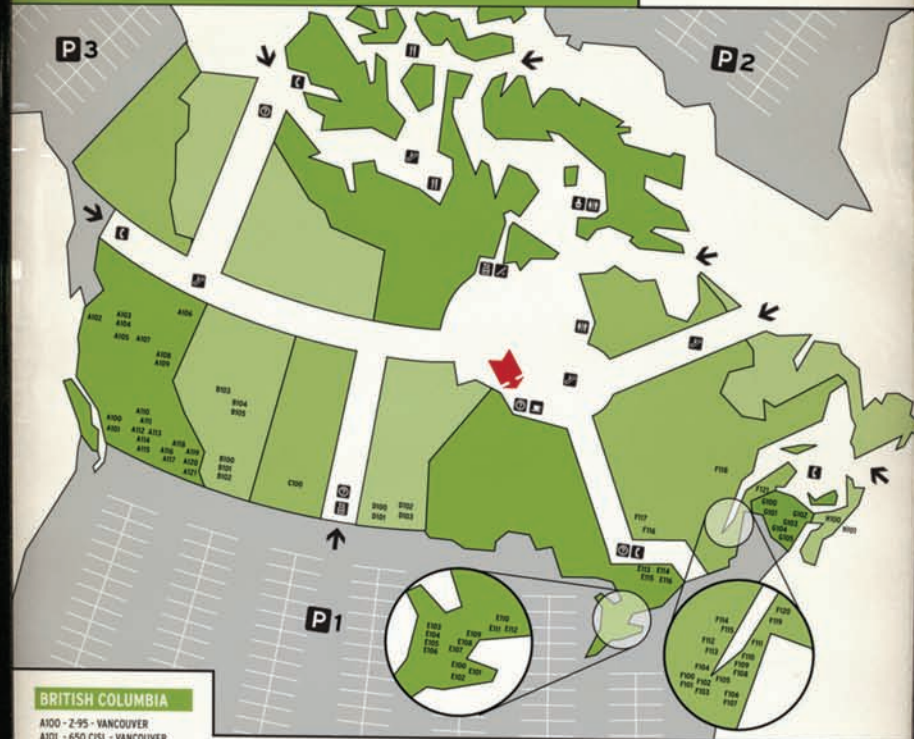
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A108 - THE BEAR - FORT ST. JOHN
A109 - ENERGY FM - FORT ST. JOHN
A110 - EZ ROCK - SALMON ARM
A111 - SUN FM - VERNON
A112 - SUN FM - KELOWNA
A113 - SILK FM - KELOWNA
A114 - OLDIES 1150 - KELOWNA
A115 - OLDIES 1450 - SUMMERLAND
A116 - EZ ROCK - PENTICTON
A117 - SUN FM - PENTICTON
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A119 - EZ ROCK - GOLDEN & INVERMERE
A120 - KRS - TRAIL & HOOTENAYS
A121 - KRS - NELSON & HOOTENAYS

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C100 - FM

ALBERTA

B100 - CJAY 92 - CALGARY
B101 - VIBE FM - CALGARY
B102 - CLASSIC COUNTRY - CALGARY
B103 - EZ ROCK - ST. ALBERT
B104 - THE BEAR - EDMONTON
B105 - THE TEAM - EDMONTON

MANITOBA

D100 - THE FARM - BRANDON
D101 - KX90 FM - BRANDON
D102 - QX104.1 - WINNIPEG
D103 - HOT 103 - WINNIPEG

NEW BRUNSWICK

G100 - K93 - GRAND FALLS
G101 - EZ ROCK - WOODSTOCK
G102 - MAX 104.9 - BATHURST
G103 - K94 - FREDERICTON
G104 - FOX FM - FREDERICTON
G105 - CAPITAL FM - FREDERICTON

QUEBEC

F100 - ÉNERGIE 94.3 - MONTREAL
F101 - ROCK DÉTENTE - MONTREAL
F102 - CHOM 97.7 - MONTREAL
F103 - MIX 96 - MONTREAL
F104 - CJAQ - MONTREAL
F105 - BOOM FM - ST. JEAN-SUR-RICHIEUX
F106 - ÉNERGIE - ESTRIE
F107 - ROCK DÉTENTE - ESTRIE
F108 - ÉNERGIE - DRUMMONDVILLE
F109 - ROCK DÉTENTE - DRUMMONDVILLE
F110 - BOOM FM - DRUMMONDVILLE
F111 - BOOM FM - ST. HYACINTHE
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E103 - AM 1410 - LONDON
E104 - EZ ROCK - LONDON
E105 - 94.9 - LONDON
E106 - NEWSTALK 1250 - LONDON
E107 - 102.9 K-LITE FM - HAMILTON
E108 - OLDIES 1150 - HAMILTON
E109 - 820CHAM THE LEGEND - HAMILTON
E110 - EZ ROCK - TORONTO
E111 - 99.9 THE MIX - TORONTO
E112 - NEWSTALK 1010 - TORONTO
E113 - STAR 96 - PEMBROKE
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MediaCom's new plan

Change was the order of the year

SILVER MediaCom Canada – MBS/TMC



Above: The agency's new Dundas Street digs in Toronto
Left: Rogers was naturally integrated into the Canadian episodes of hit game show *Deal or No Deal*

Locations: **Toronto (below), Montreal, Vancouver**
Number of employees: **230**
Notable clients: **Government of Ontario, P&G, Canadian Tire, Volkswagen, Rogers, Michelin, Pfizer, Staples Business Depot, Canada's Wonderland**

Mark 2007 as MediaCom's year of evolution. The agency better known as MBS/The Media Company was defined by significant changes: promotions that separated longtime management duo Doug Checkeris and David Campbell; a new CEO and executive committee; and the head office move from Bloor Street West, its home in Toronto for 20 years, to impressive new digs on Dundas Street West.

Along the way, the agency managed to add about \$73 million in new billings and create noteworthy campaigns for clients. MediaCom's Montreal office was particularly hot this year, not only retaining the Michelin business but helping to expand it by assisting stateside counterparts with the U.S. bid. Montreal also won the consolidation of Pfizer's direct-to-consumer corporate account. Other wins include Canada's Wonderland and, through international alignments, Volkswagen Audi and Staples Business Depot. As a result of the Staples win, the agency was forced to resign the Best Buy-Future Shop business. It also lost Subway and the non-Quebec portion of Paramount, which stayed in the GroupM family at Mediaedge:cia.

But one of the most visible changes at MediaCom this year was the end of the dynamic duo. After several years of jointly running MBS/TMC, Checkeris was lured to New York as CEO of MediaCom U.S., while Campbell was elevated to president and CEO of GroupM Canada, the parent company of MediaCom, MindShare Canada and Mediaedge:cia.

While he still maintains his office in the MediaCom premises, Campbell has turned over responsibilities for running MediaCom to new CEO Amanda Ploughman. The restructuring also includes the formation of a committee of managing directors made up of media veterans Marilyn Dixon, Sylvia Criger, Gloria Di Iorio, Maura Hanley, Karin Macpherson, Michelle Pauchuk and Jeanne Northcote.

Campbell says the agency has been working in areas that strengthen consumer relationships, with communications such as product integration, sponsorship and increasing engagement with clients' products and services.

He points to some of MediaCom's work for Rogers on the five Canadian episodes of *Deal or No Deal* and the Grammy Awards as good examples of integrating the client into a program in natural and seamless ways. For *Deal or No Deal*, host Howie Mandel received phone calls from the "banker" on a Rogers phone. Those viewing the Grammy Awards interacted with the Rogers brand by downloading music to their cell phones during the show. When a song was featured during the program, a message on the screen provided directions for immediate downloads as a way to involve the client in the program.

According to Campbell, the move to a new physical location after 20 years in the old offices has been a real shot in the arm for the agency. The new environment and its 360-degree views of the city from the 27th, 28th and 29th floors are quite inspiring, he says.

"We specifically designed it to encourage the feeling of collaboration and innovation," he says. "Frankly, we needed a change. [When] there were subsequent changes to the management group, people were much more open and accepting. It's been a wonderful lift for us."

Hugh dances his way to the top

Thank a lofty promotion and some big client wins



Right: President Hugh Dow (front and centre, in white) with the M2 team

Locations: **Toronto (below left), St. John's, Montreal, Calgary, Vancouver**
 Number of employees: **185**
 Notable clients: **Blockbuster, Cadbury Adams, The Dairy Farmers of Canada, General Motors, Intel, Johnson & Johnson, Royal Bank Financial Group, Sleep Country Canada, Sony**



Above: M2 brought old client GM into the *Dragon's Den* for new client the CBC

BRONZE M2 Universal

It's been a challenging, demanding, tumultuous year for M2 Universal, says president Hugh Dow. One factor has been the agency's involvement in a number of reviews, both as incumbent and in new business pitches, all of which netted the shop about another \$50 million in billings.

The year started with the CBC win and was followed by other key wins, including additional business from the Dairy Farmers of Canada, the entire planning and buying business for Pfizer Consumer Healthcare and work for the Canadian Ministry of Health. On the down side, it lost Staples Business Depot business to MediaCom as part of a global assignment.

Perhaps most significantly, M2 Universal has been thrust into the global media operation's inner circle, thanks to the additional responsibilities accorded Dow as EVP/director of global operations for Universal McCann.

"Canada was often left on the periphery, but that's not happening anymore," he says. "I'm part of the inner circle, which means I know what's going on, and in many cases I am asked to make things happen globally. Obviously Canada is right in the thick of it, so it's great."

Dow's beefed-up workload and heavy travel schedule have left the agency's seasoned

management team in charge of day-to-day business. Many of the key players have worked with Dow for 10 years, and in the case of Sarah Hill, SVP group manager, 25 years. Others include senior account managers Andrea Parnell, Nancy Surphlis, Christine Saunders and Dennis Dinga, who heads up the broadcast buying group.

Part of the management team's focus this year has been to build on the agency's brand expression – Next Thing Now – by zeroing in on six areas of interest: digital integration, product and content integration, developing new communications channels, forming strong partnerships with relevant media owners, experiential media and engagement.

Product and content integration played a role in the Cadillac campaign for GM, which included prominent branding on *ROBTV* and product placement in CBC's *Dragons' Den*. For RBC and Intel, ambient media was a key tactic. The Intel execution, for instance, involved domination of four major airports and the creation of new media forms in off-limit gate areas such as construction hoardings, along with innovative use of existing structures including pillars and column wraps.

Experiential efforts were developed for both GM and Sony. The latter's, for

example, surrounded the launch of the *Talladega Nights* DVD which was boosted in the Toronto market by a partnership with *The Toronto Sun* and *24 Hours*. Along with teaser and banner ads, the movie's main character, Ricky Bobby, took over the covers of both papers. There was also a contest awarding the winner a day at the NASCAR SpeedPark with 20 friends.

On the engagement front, work included a game card campaign for CBC's *Test the Nation*; a foray into the blog environment, SMS and mobile ads for Microsoft; and an online game for Cadbury Maynards.

Dow says his global involvement has added an important dimension to these new efforts, particularly in the area of digital and mobile communications.

"In Canada we're relatively backward in terms of mobile communications, so being able to bring best practices, experiences and cases from around the globe and learn from them are really important. It's a great opportunity to capitalize on a global network." But Dow says that for him the most difficult challenge was participating in a version of CTV's *So You Think You Can Dance* during the Canadian upfronts, doing the cha-cha in front of 2,000 people. "I didn't win, but the fact I did it was an achievement," he jokes.



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New digs. New attitude

A focus on plans with a tech spin made this a standout year



With a move out of the Y&R location on Toronto's Bloor Street West to a space on Bloor Street East specifically designed to stimulate creativity, Mediaedge:cia may just be gunning for the title of Most Creative Media Agency.

Agency president Bruce Grondin points to the move as the change that's had the most impact this year. "We were in the same premises for 23 years. We've always been a free-standing company, but now we're no longer in the same building [with Y&R]. It's almost like we grew up, I guess."

This year Mediaedge:cia picked up about \$30 million of additional business from new clients Paramount Theatrical, Weight Watchers, Energizer and Schick. Most importantly for Grondin, the agency has not lost any clients this year.

In recent years, Mediaedge:cia has been concentrating on strategic thinking, studying and testing new channels and exploring ways to beat ad avoidance through tactics such as product placement and new uses of the Internet.

These efforts were well illustrated by some of the agency's top campaigns of the

Locations: **Toronto, Halifax, Calgary, Vancouver**

Number of employees: **107**

Notable clients: **Cara Operations, Colgate-Palmolive Canada, Ford Motor Company of Canada, Molson Coors Brewing Company, Paramount Pictures Entertainment Canada, Sears Canada**

year, which included the virtual product placement of Advil pain reliever in 16 scenes of the popular hospital drama *House* – a first during prime-time scripted programming. Also, Coors Light hit the online social media scene via a sponsored group on Facebook, while a second campaign engaged guys with special program *The Stew*, a weekly half-hour highlight show on MTV.ca, coorslight.ca and via mobile phones.

Some key hires are also contributing to the innovation push. Sharon Dixon, whom Grondin calls the brains of the operation, is the new manager of research wing MediaLab. Movie strategist and buyer Carrie Hurd is group director to handle Paramount Theatrical, and Niall Mulholland, formerly with Cossette Media, leads the Cara Foods business as managing partner, connection planning. Dino Demopoulos, heads MEC Interaction as digital communications specialist.

Grondin believes media suppliers feel the agency's new energy, which is evident in the way they're working together.

"We're pushing [media suppliers] to be more innovative," he says. "It's all about what we can do to make them look good."

Top row, from left: president Bruce Grondin and SVP/managing director Bruce Neve, managing partners Jef Combdon and Tracy Bellamy
Middle row: VP David Crammond, VP Alice de Boer and managing partner Niall Mulholland
Bottom row: finance director Irine Maksymuk, VP Michael Dougherty

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Tracey Lavender account executive, ZenithOptimedia

New face. Same agency.

For a second year, ZenithOptimedia is home to the year's up-and-coming media exec. So how did Tracey Lavender wind up the winner?

In efforts to identify the next gen media stars, *strategy* asked media directors who among their junior ranks had come up with the most innovative and strategic plans. We then profiled them in the May and June issues of the magazine, and asked media sellers across the country to vote on the campaign they considered the best of the bunch.

Lavender scored the top prize, thanks to her work on General Mills' Fruit by the Foot and YTV's Weird on Wheels. The program, which ran from June to November 2006, involved online and live-action games and sampling. As well, YTV extended popular shows by 15 minutes to play on the "Extending your fun" Fruit by the Foot theme.

"Tracey's very passionate about media and her clients – putting one and one together and probably making three," says Mike Fielding, group account director at the agency, who works with Lavender on the General Mills account. "She knows her target and shares our objectives with our media partners to come up with great ideas that don't come from just booking pages and GRPs."

A Humber College media and English grad, Lavender joined Initiative Media in 2003 as a broadcast assistant, then moved to the planning department of ZenithOptimedia in 2004.



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◀ By Tony Chapman & Ken Wong ▶

Retail wisdom: why is it almost an oxymoron?

In their ongoing e-brainstorming re: strengthening the role of Canada's marketing industry, Queen's prof Ken Wong and Capital C CEO Tony Chapman identify retail intel as an underused advantage. To join the exchange, just email Ken, Tony or Mary with your ideas.

From: Tony Chapman
[tchapman@capitalc.ca]
To: Ken Wong
cc: Mary Maddever
Subject: Who owns retail?

We have heard all the stats – 70% of purchases are made on impulse; mass advertising recall is at its lowest level ever. If both hold true, why is retail, which should be the last three feet of a marketing plan, often disregarded as a place to build brands?

From: Ken Wong
[kwong@business.queens.ca]
To: Tony Chapman

Great point. I suspect it is the same reason why people struggle with new media. We know it matters, but there's precious little research on how to do it right or even on how consumers act at the point of purchase. I tell people, "Park yourself in the aisle and watch people buy your category." Those who take the advice come back and say, "Wow...did you know...?" Those who don't will usually respond, "That's hokey," or "That's not what marketers do." Silly me...I thought marketers looked for consumer insight.

From: Tony
To: Ken

LMAO. Too many marketers use trends as insights, and beautiful research decks as their justification. The only way you can hope to uncover a killer insight – one that provides your brand with white space – is to roll up your sleeves. To get to know how your consumer thinks, feels and behaves means observing them in store.

Sunsilk's "Wig Out" viral is a great example of using an insight – the extreme emotional reaction that women have to a bad hair day. To determine whether this insight has any market power, you need to spend time in the shampoo aisle

observing how women continuously shop this category, looking for the miracle hair product. That spells opportunity.



From: Ken
To: Tony

And the opportunity doesn't stop with the consumer. Every retailer wants to max out their sales per square foot and every supplier wants to find some way of cementing relations with retailers. But you can't do that by simply fighting with other reps to see whose computer-driven planogram is used. This is especially vital in an era when even the big-box stores recognize the need to be neighbourhood- and often ethnically focused. Do Asians shop differently than Europeans? I'm not sure, but I'd really want to know depending on my retailer's store location.

From: Tony
To: Ken

I couldn't agree more. Commodification is rampant in the marketplace, and the middle ground has collapsed, leaving the consumer to trade down to price or trade up to super premium. This consumer behaviour isn't just affecting brands, it's killing retailers – the dollar store is the fastest-growing category in North America.

The retailer's response is to lower prices, squeeze vendors and hope for

differentiation through private label and loyalty cards – all mass strategies. Instead, why don't these retailers fish where the fish are? Identify the appetite of their shoppers, on a store-by-store basis, and bait the hook with the right message, product and service offering.

Is this possible in an era of driving "efficiency" and a one-size-fits-all approach to a marketplace?

From: Ken
To: Tony

We'd better make it possible, or we'll find a greatly reduced appetite for marketing services, especially in Canada. We may not like the globalization of positioning, but it's hard to ignore the reality that it's here. If we can't find a way to localize around the point of purchase, why wouldn't any right-minded company do the same with their merchandising: we'd know it was wrong, but in absence of a capacity to do it differently, why not take the efficiencies?

Sometimes we get a persecution complex in marketing. We think everyone's out to deprive us of our "right" to do our job. But in the end, it's all about the money. If we can't provide evidence to the contrary, why shouldn't businesses – which have a responsibility to make money, and not to do great marketing – take the efficiencies? This brings us to the measurement and ROM issue. Anything shaking there? Email us.

Ken Wong is a career academic at Queen's School of Business, where he's obsessed with practising what he preaches. Tony Chapman is an entrepreneur/career brand guru and founder of Toronto-based indie agency Capital C. Both are inductees to Canada's Marketing Hall of Legends.



Strategy is delighted to welcome back Forum's prodigal columnist, John Bradley, from his globetrotting author sabbatical. Our monthly dose of Bradley's inimitable marketing wisdom and brisk brand reality checks is long overdue.

◀ By John Bradley ▶

Look back before you leap

Since I last penned this column, I have spent my time doing what no marketer ever does but every marketer should do: discovering and documenting the history of a brand. Not that I'm suggesting today's hyper-stressed champions of the consumer should devote 13 months to it as I did, but not to do it at all should be a hanging offence.

Why so? Because behind all the modern-day hullabaloo of change, very little is truly new. For example, in the packaged goods world, the shift of power from manufacturer to retailer generates

products from low-cost producers overseas. Is this starting to sound familiar yet?

And the changing media landscape? Within four years of the introduction of commercial television into the U.K., 60% of all confectionery advertising was going

the entire design history of the brand, going back 60 years. It was obvious which design equities had become part of the brand fabric, which had been wrongly discarded in the past and which had never taken root. The way forward was glaringly apparent to a blind man on a

All the information Cadbury needed to avoid just about every pitfall that befell the brand was in their own archives



Despite prevailing opinion, the power of retailers like Sears is not a new development

much wailing and gnashing of teeth. I have yet to meet a manager from that sector who doesn't at some stage ask, "How are we supposed to deal with the ever-rising power of the retailer?"

But the manufacturer has not always held sway. Three of the largest retailers in the world prior to the Second World War – Sears, A&P and Woolworths – were all-powerful in their relationships with their suppliers. Sears and A&P sold predominantly private label goods, and Woolworths brought in cheap, unbranded

on TV. That's up from nothing four years before. And I'm supposed to be wowed by brands now devoting 10-20% of their media to the Internet a full decade after its emergence?

In addition to better comprehending and responding to some of the underlying shifts taking place, looking to the past is also essential to understand what actually constitutes the equities of one's brands. This is because brand equity is nothing but history. It represents the sum of the consumer's interactions with the brand over a lifetime, and some memories prove to be far more enduring than many brand managers, versed as they are in the primacy of the here and now, might imagine.

This was compellingly brought home to me a few years ago, when I approached Pigeon Branding & Design to take a look at redesigning the Caramilk wrapper. The package design hadn't changed for at least 10 years, and the brand is ubiquitous, so surely everyone was as fed up as I was with the horrendously dated graphics. But much to my surprise, not only were people not fed up, hardly anyone was aware of what the graphics actually looked like.

Pigeon had done a simple exercise of recruiting heavy Caramilk users and asking them, sight unseen, to draw the bar. The results represented pretty much

galloping horse. Similarly with my book: all the information Cadbury needed to avoid just about every pitfall that befell the brand was in their own archives.

So never even brief an ad, let alone approve one, without seeing the entire advertising history beforehand. Never dream up a new channel of distribution without analyzing all the previous ones. Never approve a pack design without having the design history of the brand laid out in front of you. Never do co-branding activity without examining the history of the other brand. And never let anyone tell you that you must deviate from the real brand essence because "things are different now."

Just because soldiers don't use chariots or muskets any more, officer cadets haven't ceased to study the campaigns of Alexander the Great, Julius Caesar and Napoleon. Obviously, tactics must evolve in line with new technologies, but that's no excuse to assume that history is bunk.

After 20-plus years in the marketing trenches (and 30-plus columns for strategy), John Bradley's first book, Cadbury's Purple Reign, will be available in all good bookstores in March 2008. He also appreciates feedback to Johnbradley@Yknotsolutions.com.

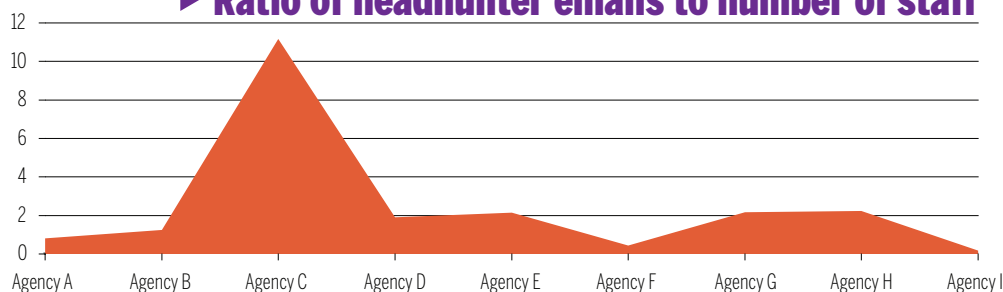
An alternative RFP protocol for your consideration:

Award show metrics like *strategy's* Agency of the Year results help marketers make smarter decisions about their creative partners. But aren't there other, equally useful sources of data? Our anonymous contributor gently suggested some alternatives to promote in this issue. After spending a number of days in captivity, the editorial team embraced the concept enthusiastically.



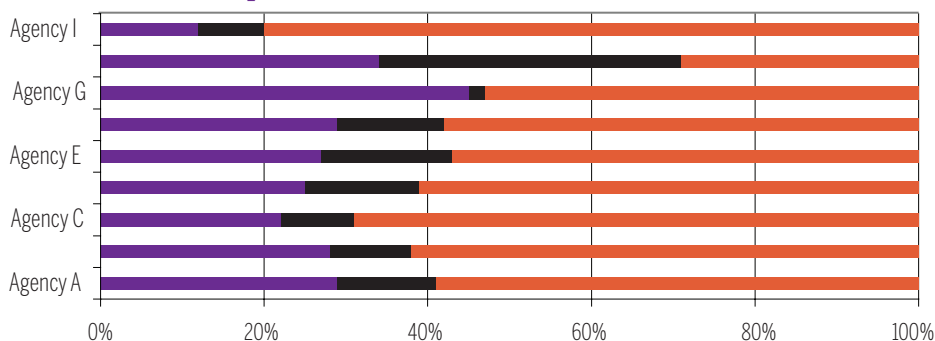
Here's what you should be monitoring:

► Ratio of headhunter emails to number of staff

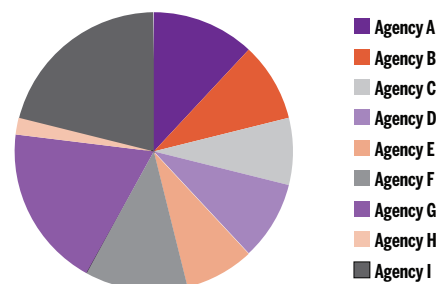


► Time spent online

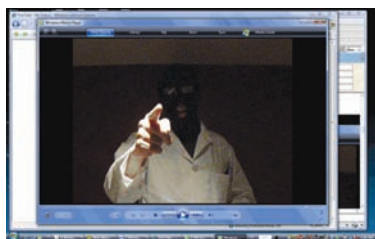
■ Creative research ■ Online investing ■ Facebook



► Share of last minute brilliant creative ideas rejected by account staff

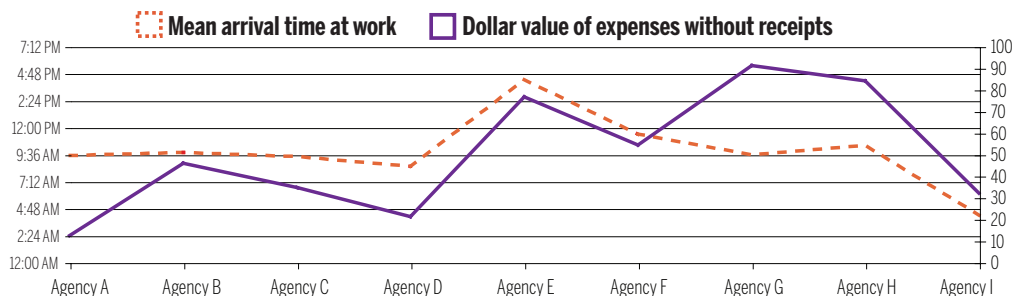


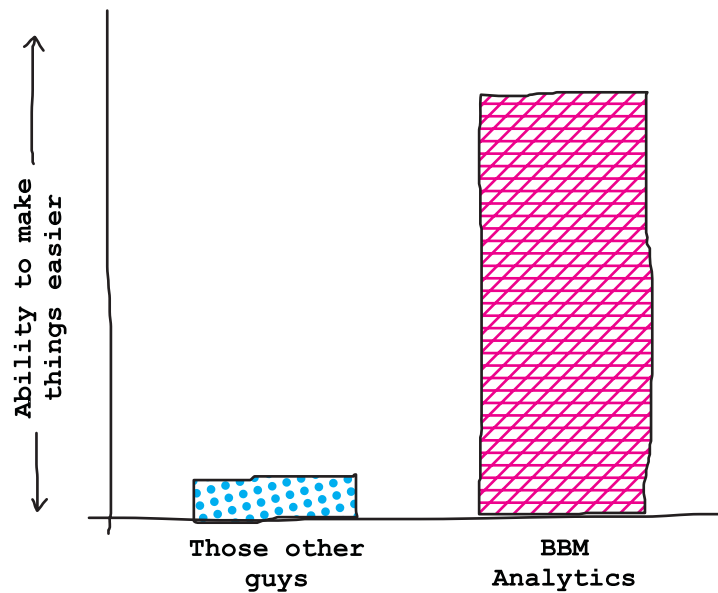
► Our captor's rant



For more insight on the "thought processes" behind this new RFP formula, check out the hostage video on YouTube and see if you can identify our "contributor," unknownmarketer68.

► Work to play ratio





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